HANDBOUND
AT THE

UNIVERSITY OF
TORONTO PRESS

THE

POETICAL WORKS

OF

JOHN MILTON.

PR
3551
T6
1809
v.1

LE
M366p66 od

THE

POETICAL WORKS

OF

JOHN MILTON,

WITH NOTES OF VARIOUS AUTHORS.

TO WHICH ARE ADDED ILLUSTRATIONS,

AND

SOME ACCOUNT OF

THE LIFE AND WRITINGS OF MILTON,

BY THE REV. HENRY J. TODD, M.A. F.A.S.
RECTOR OF ALLHALLOWS, LOMBARD-STREET, &c.

THE SECOND EDITION, WITH CONSIDERABLE ADDITIONS,
AND WITH
A VERBAL INDEX TO THE WHOLE OF MILTON'S POETRY.

IN SEVEN VOLUMES.

VOL. VII.

H7122
16/12/95

LONDON:

Printed for J. Johnson; R. Baldwin; Otridge and Son; Nichols and Son; F. C. and J. Rivington; T. Payne; J. Walker; W. Lowndes; Scatcherd and Letterman; J. Nunn; Wilkie and Robinson; Clarke and Sons; R. Lea; E. Jefferey; J. Carpenter; Longman, Hurst, Rees, and Orme; Cadell and Davies; Lackington, Allen, and Co.; Vernor, Hood, and Sharpe, John Richardson; James Richardson; J. Mawman; J. Harris; and Mathews and Leigh:

By Law and Gilbert, St. John's-Square, Clerkenwell.

1809.

CONTENTS

OF THE SEVENTH VOLUME.

Odes, viz.

	Page
On the Morning of Chriſt's Nativity - - -	3
The Paſſion - - - - - - - -	29
Upon the Circumciſion - - - - -	37
On the Death of a fair Infant - - - -	41
On Time - - - - - - - - -	50
At a ſolemn Muſick - - - - - -	52
Various Readings of the Ode at a Solemn Muſick, from the Cambridge MS. - - - -	57
On the Death of the Marchioneſs of Wincheſter -	59
On May Morning - - - - - -	66

Miscellanies, viz.

At a Vacation Exerciſe in the College - - -	71
Epitaph on Shakſpeare - - - - -	85
On Hobſon, the Univerſity Carrier - - -	88
On the ſame - - - - - - - -	89
On the New Forcers of Conſcience under the Long Parliament - - - - - - - -	92
Various Readings of the ſame - - - -	98

Translations, viz.

Horace to Pyrrha - - - - - -	101
Fragments - - - - - - -	104, &c.

CONTENTS.

Page

PSALMS - - - - - - - - 109, &c.

Paraphraſe of PSALM CXIV. - - - - 147

Paraphraſe of PSALM CXXXVI. - - - 150

ELEGIARUM LIBER, &c. viz.

De Authore Teſtimonia - - - - - - 161

Mr. Warton's Preliminary Obſervations on the Latin Verſes - - - - - - - - - 169

EL. I. Ad Carolum Deodatum - - - 175

II. In Obitum Præconis Academici Cantabrigienſis - - - - - - - - 189

III. In Obitum Præſulis Wintonienſis - - 192

IV. Ad Thomam Junium - - - - 201

V. In adventum veris - - - - 213

VI. Ad Carolum Deodatum ruri commorantem 225

VII. Anno Ætatis XIX. - - - - 234

EPIGRAMMATUM LIBER, viz.

EP. I. In Proditionem Bombardicam - - 249

II. In eandem - - - - - 249

III. In eandem - - - - - 250

IV. In eandem - - - - - 250

V. In Inventorem Bombardæ - - - 251

VI. Ad Leonoram Romæ canentem - 252

VII. Ad eandem - - - - - 255

VIII. Ad eandem - - - - - 257

IX. In Salmaſii Hundredam - - - 258

X. In Salmaſium - - - - - 260

XI. In Morum - - - - - 263

CONTENTS.

Page

XII. Apologus de ruſtico et hero - - - 267

XIII. Ad Chriſtinam Suecorum Reginam - 268

Manuſcript account of Chriſtina - 270, &c.

SILVARUM LIBER, viz.

Dr. C. Burney's Preliminary Obſervations on the Greek Verſes - - - - - - - 277

Pſalmus CXIV. Græcè - - - - - - 300

Philoſophus ad regem, &c. Græcè - - - 302

In effigiei ejus Sculptorem. Græcè - - - 303

In Obitum Procancellarii, Medici - - - 305

In Quintum Novembris - - - - - 310

In Obitum Præſulis Elienſis - - - - 329

Naturam non pati ſenium - - - - - 333

De Ideâ Platonicâ quemadmodum Ariſtoteles intellexit 338

Ad Patrem - - - - - - - - 342

Ad Salſillum - - - - - - - - 351

Manſus - - - - - - - - - 355

Epitaphium Damonis - - - - - 369

Ad Joannem Rouſium - - - - - 390

Baron's Imitations of Milton's early Poems - - 409

Gloſſarial Index - - - - - - - 416

ODES.

ODES.

ON THE

MORNING

OF

*CHRIST'S NATIVITY**.

I.

THIS is the month, and this the happy morn,
Wherein the Son of Heaven's Eternal King,

* This Ode, in which the many learned allusions are highly poetical, was probably composed as a college-exercise at Cambridge, our author being now only twenty-one years old. In the edition of 1645, in its title it is said to have been written in 1629. We are informed by himself, that he was employed in writing this piece, in the conclusion of the sixth Elegy to his friend Deodate, which appears to have been sent about the close of the month December. Deodate had inquired how he was spending his time. Milton answers, v. 81.

" Paciferum canimus cœlesti semine regem,
" Faustaque sacratis sæcula pacta libris;
" Vagitumque Dei, et stabulantem paupere tecto
" Qui suprema suo cum patre regna colit.
" Stelliparumque polum, modulantesque æthere turmas."

Of wedded Maid and Virgin Mother born,
Our great redemption from above did bring;
For ſo the holy ſages once did ſing,
That he our deadly forfeit ſhould releaſe,
And with his Father work us a perpetual peace.

The concluding pentameter of the paragraph points out the beſt part of the Ode.

" Et ſubito eliſos ad ſua fana deos."

See ſt. xix, and ſt. xxvi.

" The Oracles are dumb,
" No voice or hideous hum, &c."

The reſt of the Ode chiefly conſiſts of a ſtring of affected conceits, which his early youth, and the faſhion of the times, can only excuſe. But there is a dignity and ſimplicity in theſe lines, worthy the matureſt years, and the beſt times, ſt. iv.

" No war, or battle's ſound,
" Was heard the world around,
" The idle ſpear and ſhield were high up hung;
" The hooked chariot ſtood
" Unſtain'd with human blood;
" The trumpet ſpake not to the armed throng;
" And kings ſat ſtill with awful eye,
" As if they ſurely knew their ſovran Lord was nigh."

Nor is the poetry of the ſtanza immediately following, an expreſſion or two excepted, unworthy of Milton. But I muſt avoid general anticipation, and come to particulars. T. WARTON.

Ver. 3. *Of* wedded Maid *and* Virgin Mother *born*,] This is in Craſhaw's manner, who calls the Virgin Mary " *maiden Wife*, and *maiden Mother* too." See his *Poems*, p. 119. Paris edit. 1652. Sylveſter calls her " *maid* and *mother*," Du Bart. 1621, p. 17. But ſee the *Chriſtus Patiens* of Gregory Nazianzen, at the beginning, S. Greg. Naz. Opp. fol. Par. tom. ii. 1611.

Ὡς ἐκ σώματος ΜΗΤΡΟΠΑΡΘΕΝΟΥ κόρης. TODD.

Ver. 5. ———— *ſages*] The prophets of the Old Teſtament. T. WARTON.

II.

That glorious form, that light unſufferable,
And that far-beaming blaze of majeſty,
Wherewith he wont at Heaven's high council-table
To ſit the midſt of Trinal Unity,
He laid aſide; and, here with us to be,
Forſook the courts of everlaſting day,
And choſe with us a darkſome houſe of mortal clay.

III.

Say, heavenly Muſe, ſhall not thy ſacred vein
Afford a preſent to the Infant God?
Haſt thou no verſe, no hymn, or ſolemn ſtrain,
To welcome him to this his new abode,
Now while the heaven, by the ſun's team untrod,

Ver. 14. ——— *a darkſome houſe of mortal clay.*] So, in *The Scourge of Villanie*, 1598. B. iii. Sat. viii. of the ſoul leaving the body:

" Leauing his *ſmoakie houſe of mortall clay.*" TODD.

Ver. 19. ——— *by the* ſun's team *untrod,*] Perhaps from Shakſpeare's " heavenly-harneſs'd *team,*" Hen. IV. P. . A. ii. S. iv. which Randolph imitates, *Poems*, 2d edit. 1640. p. 74.

——— " the *ſunne,*
" Where he *unharneſs'd,* and where's *teame* begunne."

Sylveſter has the *ſun's* " tyer-leſs *teem,*" Du Bart. 1621, p. 84. Again, " The *Sun* turns back his *teem,*" p. 226. In Kyd's *Cornelia*, 1595, we find Night's " ſlow-pac'd *team*;" and, in Fletcher's *Faithful Shepherdeſs*, Night's " lazy *team.*" TODD.

Hath took no print of the approaching light,
And all the ſpangled hoſt keep watch in ſquadrons bright?

IV.

See, how from far, upon the eaſtern road,
The ſtar-led wiſards haſte with odours ſweet:
O run, prevent them with thy humble ode,
And lay it lowly at his bleſſed feet;
Have thou the honour firſt thy Lord to greet,
And join thy voice unto the Angel quire,
From out his ſecret altar touch'd with hallow'd fire.

Ver. 24. ——— *the ſpangled* hoſt keep watch *in* ſquadrons bright?] See the Note on *Comus*, v. 113. The ſtars are called "the ſkie's *bright ſentinels*," in Poole's *Engliſh Parnaſſus*, p. 542. And "the *ſpangled ſquadrons* of the night," in Chamberlayne's *Pharonnida*, 1659. B. 4. p. 39. Sylveſter, as Mr. Dunſter alſo remarks, calls the angels "heaven's glorious *hoſt* in nimble *ſquadrons*, &c." Du Bart. p. 13. Drummond deſcribes the angels "arch'd in *ſquadrons bright*," Poems, p. 286. And Spenſer, F. Q. ii. viii. 2.

"They for us fight, they watch and dewly ward,
"And their *bright ſquadrons* round about us plant."

TODD.

Ver. 23. *The* ſtar-led wiſards] *Wiſe-men.* So Spenſer calls the ancient philoſophers, the "antique wiſards," *Faer. Qu.* iv. xii. 2. And he ſays that Lucifera's kingdom was upheld by the policy, "and ſtrong advizement, of ſix *wiſards* old." That is, ſix wiſe counſellers. Ibid. i. iv. 12, 18. Proteus is ſtyled the "Carpathian *wiſard*," Comus, ver. 872. See alſo what is ſaid of the river Dee, in *Lycidas*, ver. 55. T. WARTON.

Bancroft, in his *Second Booke of Epigrammes*, 12mo. 1639. Ep. 228, adopts Milton's epithet:

"The *ſtarre-led* ſages, that would Chriſt behold,
"Did preſents bring, &c." TODD.

Ver. 28. *From out his ſecret altar touch'd with hallow'd fire.*

THE HYMN.

I.

IT was the winter wild,
While the heaven-born child
All meanly wrapt in the rude manger lies;
Nature, in awe to him,
Had doff'd her gaudy trim,
With her great Maſter ſo to ſympathize:
It was no ſeaſon then for her
To wanton with the ſun, her luſty paramour.

II.

Only with ſpeeches fair
She wooes the gentle air

Alluding to *Iſaiah* vi. 6, 7. In his *Reaſon of Ch. Government* Milton has another beautiful alluſion to the ſame paſſage, which I quoted in a note on *Par. Loſt*, B. i. 17. As Pope's *Meſſiah* is formed upon paſſages taken from the prophet Iſaiah, he very properly invocates the ſame divine Spirit:

——— " O thou my voice inſpire,
" Who touch'd Iſaiah's hallow'd lips with fire."
NEWTON.

Ver. 32. *Nature, in awe to him,*] Here is an imitation of Petrarch's third *Sonnet*.

" Era 'l giorno, ch'al ſol ſi ſcoloraro,
" Per la pietà del ſuo fattore, i rai;
" Quand' i fui preſo, &c." JOS. WARTON.

Ver. 38. *She wooes the gentle air* &c.] Somewhat in the manner of Sylveſter, *Du Bart.* edit. 1621. p. 222.

——— " it reſembles Nature's mantle fair,
" When in the ſunne, in pomp all gliſtering,
She ſeems with ſmiles to woo the gawdie ſpring."
TODD.

To hide her guilty front with innocent ſnow;
And on her naked ſhame,
Pollute with ſinful blame,
The ſaintly veil of maiden white to throw;
Confounded, that her Maker's eyes
Should look ſo near upon her foul deformities.

III.

But he, her fears to ceaſe,
Sent down the meek-ey'd Peace;
She, crown'd with olive green, came ſoftly ſliding
Down through the turning ſphere,
His ready harbinger,
With turtle wing the amorous clouds dividing;
And, waving wide her myrtle wand,
She ſtrikes an univerſal peace through ſea and land.

Ver. 52. *She* ſtrikes *an univerſal* peace *through ſea and land.*] Doctor Newton perhaps too nicely remarks, that for *Peace to ſtrike a peace* is an inaccuracy. Yet he allows that *fœdus ferire* is claſſical. But Roman phraſeology is here quite out of the queſtion. It is not a league, or agreement of peace between two parties that is intended. A quick and univerſal diffuſion is the idea. It was done as with a ſtroke. T. WARTON.

Yet it will perhaps be generally ſuppoſed that Milton had the *ferire fœdus*, which Stephens interprets *pacem componere*, in his mind. We may compare Beaumont and Fletcher's *Maid's Tragedy*, where Neptune is invoked by Æolus to *ſtrike a calm*, that is, by the waving of his trident, A. i. S. ii.

" Deſcend with all thy gods, and all their power,
" To *ſtrike a calm.*" DUNSTER.

IV.

Nor war, or battle's ſound,
Was heard the world around:
The idle ſpear and ſhield were high up hung;
The hooked chariot ſtood
Unſtain'd with hoſtile blood;
The trumpet ſpake not to the armed throng;
And kings ſat ſtill with awful eye,
As if they ſurely knew their ſovran Lord was by.

V.

But peaceful was the night,
Wherein the Prince of light
His reign of peace upon the earth began:
The winds, with wonder whiſt,
Smoothly the waters kiſt,

Ver. 55. *The idle ſpear and ſhield were high up hung;*] Chivalry and Gothick manners were here in Milton's mind, as Mr. Warton has remarked. See the note on *Samſ. Agon.* v. 1736. And Taſſo, *Gier. Lib.* c. and ſt. ult. of Godfrey:

" Viene al *tempio* con gli altri il ſommo duce;
" *E quì l' arme ſoſpende.*" TODD.

Ver. 56. *The* hooked chariot *ſtood*
Unſtain'd with hoſtile *blood,*] Liv. L. xxxvii. xli. " *Falcatæ quadrigæ*, quibus ſe perturbaturum *hoſtium* aciem Antiochus crediderat, in ſuos terrorem verterunt." BOWLE.

Ver. 64. *The winds,* &c.] Ovid, *Metam.* xi. 745.

" Perque dies placidos hyberno tempore ſeptem
" *Incubat* Halcyone pendentibus æquore *nidis:*
" Tum via tuta maris; ventos cuſtodit et arcet
" Æolus egreſſu, &c"

Whiſt is ſilenced. In Stanyhurſt's Virgil, *Intentique ora tenebant*, is tranſlated, *They* WHISTED *all.* B. ii. i. T. WARTON.

Whiſpering new joys to the mild ocean,
Who now hath quite forgot to rave,
While birds of calm ſit brooding on the charmed wave.

VI.

The ſtars, with deep amaze,
Stand fix'd in ſtedfaſt gaze,
Bending one way their precious influence;
And will not take their flight,
For all the morning light,
Or Lucifer that often warn'd them thence;
But in their glimmering orbs did glow,
Until their Lord himſelf beſpake, and bid them go.

VII.

And, though the ſhady gloom
Had given day her room,

But this line may perhaps be more minutely illuſtrated from Marlowe and Nath's *Dido*, 1594.

" The ayre is cleere, and Southerne *windes* are *whiſt*." TODD.

Ver. 77. *And, though the ſhady gloom*, &c.] Mr. Bowle ſaw with me, that this ſtanza is a copy of one in Spenſer's *April*.

" I ſawe Phoebus thruſt out his golden hede
" Vpon her to gaze:
" But, when he ſaw howe broade her beames did ſprede,
" It did him amaze.
" Hee bluſht to ſee another ſunne belowe:
" Ne durſt againe his fyrie face outſhowe, &c."

So alſo G. Fletcher on a ſimilar ſubject, in his *Chriſt's Victorie*, p. i. ſt. 78.

" Heaven awakened all his eyes
" To ſee *another ſunne* at midnight riſe."

And afterwards, he adds " the curſed oracles were ſtrucken dumb." T. WARTON.

The ſun himſelf withheld his wonted ſpeed,
And hid his head for ſhame,
As his inferiour flame
The new-enlighten'd world no more ſhould need;
He ſaw a greater ſun appear
Than his bright throne, or burning axletree,
could bear.

VIII.

The ſhepherds on the lawn,
Or e'er the point of dawn,
Sat ſimply chatting in a ruſtick row;
Full little thought they then,
That the mighty Pan

Ver. 79. *The ſun himſelf withheld his wonted ſpeed,* &c.] See Drummond's *Flowers of Sion*, 1623.

" The ſun from ſinfull eyes hath vail'd his light,
" And faintlie iourneys vp heavens ſapphire path."

TODD.

Ver. 89. *That the mighty Pan,*
Was kindly come to live with them below;] That is, with the ſhepherds on the lawn. So in Spenſer's *May*, which Milton imitates in *Lycidas*.

" I muſe what account both theſe will make:
" The one for the hire which he doth take,
" And th' other for leaving his lordes taſke,
" When great *Pan* account of Shepheards ſhall aſke."

Again,

" For *Pan* himſelf was their inheritaunce."

Again, in *July*.

" The brethren Twelve that kept yfere
" The flockes of *mightie Pan*."

We ſhould recollect, that Chriſt is ſtyled a ſhepherd in the ſacred

Was kindly come to live with them below;
Perhaps their loves, or elſe their ſheep,
Was all that did their ſilly thoughts ſo buſy keep.

IX.

When ſuch muſick ſweet
Their hearts and ears did greet,
As never was by mortal finger ſtrook;
Divinely-warbled voice
Anſwering the ſtringed noiſe,
As all their ſouls in bliſsful rapture took:
The air, ſuch pleaſure loth to loſe,
With thouſand echoes ſtill prolongs each heavenly cloſe.

X.

Nature that heard ſuch ſound,
Beneath the hollow round
Of Cynthia's ſeat, the aery region thrilling,
Now was almoſt won
To think her part was done,

writings. Mr. Bowle obſerves, that Dante calls him Jupiter, *Purgat.* C. vi. v. 118.

——— " O ſommo *Giove*,
" Che foſti'n terra per nos crucifiſſo."

And that this paſſage is literally adopted by Pulci, *Morgant. Magg.* C. ii. v. 2. T. Warton.

Ver. 95. *As never was by mortal* finger *ſtrook;*
Divinely-warbled voice
Anſwering the ſtringed noiſe,] Here, as Mr. Dunſter alſo has noticed, are Sylveſter's rhymes and expreſſion, *Du Bart.* ed. fuor. p. 101.

" Suffer, at leaſt, to my ſad dying *voice*
" My doleful *fingers* to confort their *noiſe*." Todd.

And that her reign had here its laſt fulfilling;
She knew ſuch harmony alone
Could hold all Heaven and Earth in happier union.

XI.

At laſt ſurrounds their ſight
A globe of circular light,
That with long beams the ſhameſac'd night array'd;
The helmed Cherubim,
And ſworded Seraphim,
Are ſeen in glittering ranks with wings diſplay'd,
Harping in loud and ſolemn quire,
With unexpreſſive notes, to Heaven's new-born Heir.

XII.

Such muſick (as 'tis ſaid)
Before was never made,

Ver. 112. —— *helmed*] So, in *Par Loſt*, B. vi. 840. "O'er helms and *helmed* heads he rode." Drayton has "*helmed* head." *Polyolb.* S. viii. T. WARTON.

We may trace *helmed* to Chaucer, Tr. and Cr. ii. 593.

"By Mars the god, that *helmed* is of ſtele." TODD.

Ver. 116. *With* unexpreſſive *notes*,] So, in *Lycidas*, v. 176.

"And hears the *unexpreſſive* nuptial ſong."

The word, which is the object of this note, was perhaps coined by Shakſpeare, *As you Like it*, A. iii. S. ii.

"The fair, the chaſte, and *unexpreſſive* She." T. WARTON.

Ver. 117. *Such muſick* (*as 'tis ſaid*)] See this muſick deſcribed, *Par. Loſt*, B. vii. 558, and ſeq. T. WARTON.

But when of old the ſons of morning ſung,
While the Creator great
His conſtellations ſet,
And the well-balanc'd world on hinges hung;
And caſt the dark foundations deep,
And bid the weltering waves their oozy channel keep.

XIII.

Ring out, ye cryſtal ſpheres,
Once bleſs our human ears,
If ye have power to touch our ſenſes ſo;
And let your ſilver chime
Move in melodious time;
And let the baſe of Heaven's deep organ blow;
And, with your ninefold harmony,
Make up full conſort to the angelick ſymphony.

XIV.

For, if ſuch holy ſong
Enwrap our fancy long,
Time will run back, and fetch the age of gold;

Ver. 128. ——— *your* ſilver chime] So, in Machin's *Dumbe Knight*, 1608.

" It was as *ſilver* as the *chime of ſpheres*." TODD.

Ver. 130. *And let the baſe of Heaven's deep organ blow;*] Here is another idea catched by Milton from Saint Paul's cathedral while he was a ſchool-boy. Milton was not yet a puritan. Afterwards, he and his friends the fanaticks would not have allowed of ſo papiſtical an eſtabliſhment as an Organ and Choir, even in Heaven. T. WARTON.

Ver. 131. *And with your* ninefold *harmony.*] There being " *nine infolded* ſpheres," as in *Arcades*, v. 64. NEWTON.

And ſpeckled Vanity
Will ſicken ſoon and die,
And leprous Sin will melt from earthly mould;
And Hell itſelf will paſs away,
And leave her dolorous manſions to the peering
day.

Ver. 136. *And* ſpeckled Vanity
Will ſicken ſoon and die,] Plainly taken from the *maculoſum nefas* of Horace. *Od.* v. 4. 23. Jos. Warton.

Vanity dreſſed in a variety of gaudy colours. Unleſs he means *ſpots*, the marks of diſeaſe and corruption, and the ſymptoms of approaching death. T. Warton.

Ver. 138. *And* leprous Sin *will melt*] The "*leproſie* of *Sin*" is a phraſe in Sylveſter, *Du Bart.* edit. 1621, p. 183. Again, p. 347. "The *leproſie* of our contagious *ſin.*" See alſo Beaumont and Fletcher, *Maid's Tragedy*, A. iv. S. i.

"My whole life is ſo *leprous*, it infects
"All my repentance." Todd.

Ver. 139. *And Hell itſelf will paſs away,*
And leave her dolorous manſions to the peering *day.*] The image is in Virgil, *Æn.* viii. 245.

——————————— "Regna recludat
"Pallida, diis inviſa; ſuperque immane barathrum
"Cernatur, trepidentque immiſſo lumine Manes."

Peering, that is, *overlooking* or *prying*, is frequent in Spenſer and Shakſpeare. I will give one inſtance from the latter. *Coriolan.* A. ii. S. iii.

"And mountainous Errour be too deeply pil'd
"For Truth to over-*peer*." T. Warton.

I cannot accede to Mr. Warton's idea of *peering*. The morning when *dawning* is commonly deſcribed by the old poets as *peering:* to *peer* is to *make its firſt appearance*. The peering day here is the firſt dawn of the Goſpel, by the birth of the Redeemer. The Sun of Righteouſneſs fully roſe, when he began to exerciſe his miniſtry. Dunster.

XV.

Yea, Truth and Juſtice then
Will down return to men,
Orb'd in a rainbow; and, like glories wearing,
Mercy will ſit between,
Thron'd in celeſtial ſheen,

Ver. 143. Orb'd *in a rainbow; and, like glories wearing, Mercy will ſit between,*] Here is an emendation of Milton's riper genius. The paſſage is thus printed in the firſt edition, 1645.

" The enamell'd arras of the rainbow wearing;
" And Mercy ſet between, &c."

The rich and variegated colours of *tapeſtry* were now familiar to the eye. T. Warton.

Milton's deſcription is here ſuppoſed by Mr. Dunſter to have originated from a *picture:* I ſubjoin his acute remark. " To Sylveſter's Tranſlation of Du Bartas's *Triumph of Faith*, there is a Frontiſpiece, that might have furniſhed it. The ſubject is from *Rev.* ii. 10. " *Be thou faithful unto death; and I will give thee a crown of life.*" The deſign is, Chriſt deſcending to judgement, and the Faithful appearing before the judgement-ſeat of Chriſt, and receiving their rewards. The judge is ſeated, " amidſt a blaze of light," on a ſmall rainbow; and is completely encircled by another " orbicular," or rather oval, one. Under him are ſome wreathed or " tiſſued" clouds; which he may be imagined in the act of propelling, or " directing with his feet." Juſt beneath theſe clouds, a large rainbow extends over the Holy City; in front of which the dead are ſeen riſing out of the grave." See *Conjectures on Milton's early reading*, &c. p. 47.

But perhaps the following impreſſive paſſage in Drummond's *Shadow of the Judgement* might have been here in the young poet's mind:

" Millions of Angels in the lofty height,
" Clad in pure gold, and the electre bright,

With radiant feet the tiſſued clouds down
ſteering;
And Heaven, as at ſome feſtival,
Will open wide the gates of her high palace hall.

XVI.

But wiſeſt Fate ſays no,
This muſt not yet be ſo,
The Babe yet lies in ſmiling infancy,
That on the bitter croſs
Muſt redeem our loſs;
So both himſelf and us to glorify:
Yet firſt, to thoſe ychain'd in ſleep,
The wakeful trump of doom muſt thunder
through the deep;

XVII.

With ſuch a horrid clang

" Uſhering the way ſtill where the judge ſhould move,
" In *radiant rainbows* vault the ſkies above;
" Which quickly open, like a curtain driven,
" And beaming glory ſhews the King of Heaven."

The verb *orb*, I muſt add, is uſed by our author, *Reaſon of Ch. Gov.* B. i. Ch. 1. " Our happineſs may *orb* itſelf into a thouſand vagancies of glory and delight." TODD.

Ver. 146. *With radiant feet*] Iſaiah, lii. 7. " How beautiful upon the mountains are the feet of him that bringeth good tidings —that publiſheth ſalvation, that ſaith unto Sion, Thy God reigneth." DUNSTER.

Ver. 156. *The wakeful trump of doom muſt thunder through the deep;*] A line of great energy, elegant and ſublime. T. WARTON.

Ver. 157. *With ſuch a horrid* clang] *Clang* is *clangour*. So of a multitude of birds, *Par. Loſt*, B. vii. 422.

As on mount Sinai rang,
While the red fire and fmouldring clouds out brake:
The aged earth aghaft,
With terrour of that blaft,
Shall from the furface to the center fhake;
When, at the world's laft feffion,
The dreadful Judge in middle air fhall fpread his throne.

XVIII.

And then at laft our blifs
Full and perfect is,
But now begins; for, from this happy day,
The old Dragon, under ground
In ftraiter limits bound,
Not half fo far caffts his ufurped fway;
And, wroth to fee his kingdom fail,

———" Soaring the air fublime
" With *clang* defpis'd the ground."

But fee Steevens's Note, *Tam. Shr.* vol. iii. Johnf. Steev. *Shakfpeare*, p. 435. T. WARTON.

Ver. 159. ——— *and* fmouldring *clouds*] So, in Spenfer, *Faer. Qu.* i. viii. 9.

" Enrol'd in flames and *fmouldring* dreriment."

And in Fairfax's *Taffo*, B. xiii. ft. 61.

" And in each vein a *fmouldring* fire there dwelt."

NEWTON.

Add to doctor Newton's inftances, *Faer. Qu.* i. vii. 13.

" Through *fmouldry cloud* of duskifh ftincking fmoke."

Smouldring, or *fmouldry*, *hot*, *fweltering*. Perhaps from the Anglo-Saxon, Smolt, *hot weather*. T. WARTON.

Swindges the ſcaly horrour of his folded tail.

XIX.

The oracles are dumb,
No voice or hideous hum
Runs through the arched roof in words deceiving.
Apollo from his ſhrine
Can no more divine,

Ver. 172. Swindges *the ſcaly horrour of his folded tail.*] This ſtrong image is copied from the deſcriptions of ſerpents and dragons in the old Romances and Arioſto. There is a fine picture by Guido, repreſenting Michael the Arch-Angel, treading on Satan, who has ſuch a tail as is here deſcribed.

Jos. Warton.

The old ſerpent finding his power confined and his dominion contracted, vents his indignation and revenge, in brandiſhing the horrid folds of his ſcaly tail. Compare Sylveſter's *Du Bartas*, (p. 205. 4to.) of a Lion beating his ſides with his tail.

" Then often *ſwindging* with his ſinewie traine, &c."

T. Warton.

But ſee Chapman's *Cæſar and Pompey*, 1607, of a lion enraged: " And then his ſides he *ſwinges* with his *ſterne*." Waller deſcribes the " *tail's* impetuous *ſwinge*" of the whale, *Batt. Summ. Iſl.* c. iii. Milton's deſcription of the dragon's venting his rage is certainly maſterly and ſtriking. Cowley, in his *Davideis*, B. i. feebly ſays that the devil, exaſperated, " *with his long tail laſh'd* his breaſt." And Marino paints him " *biting*," in his fury, " *his twiſted tail.*" See *Strage de gli Innocenti*, edit. 1633, li. i. ſt. xviii. Todd.

Ver. 173. *The oracles* &c.] Attention is irreſiſtibly awakened, and engaged, by the air of ſolemnity and enthuſiaſm that reigns in this ſtanza and ſome that follow. Such is the power of true poetry, that one is almoſt inclined to believe the ſuperſtitions real. Jos. Warton.

With hollow ſhriek the ſteep of Delphos leaving.
No nightly trance, or breathed ſpell,
Inſpires the pale-ey'd prieſt from the prophetick cell. 180.

XX.

The lonely mountains o'er,
And the reſounding ſhore,

Ver. 180. *Inſpires the pale-ey'd prieſt*] Milton was impreſſed with reading Euripides's tragedy of *Ion*, which ſuggeſted theſe ideas. T. WARTON.

This paſſage of Milton, it ſhould be added, ſuggeſted a beautiful line to Pope, *Eloiſa*, v. 21.

"*Shrines*, where their vigils *pale-ey'd* virgins keep." TODD.

Ver. 181. *The lonely mountains o'er,*
And the reſounding ſhore,
A voice of weeping heard and loud lament;] Although Milton was well acquainted with all the Greek writers in their original languages, and might have ſeen the groundwork of this tradition of a voice proclaiming the death of the great Pan, and ceſſation of Oracles, in Plutarch on the *Defect of Oracles*, and the fifth book of Euſebius's *Præparatio Euangelica*, yet it is moſt probable, that the whole alluſion was ſuggeſted to his imagination by a Note of the old commentator on Spenſer's Paſtorals in *May*, who copied Lavaterus's treatiſe *De Lemuribus*, newly tranſlated into Engliſh. "About the time that our Lord ſuffered his moſt bitter Paſſion, certaine perſons ſayling from Italie to Cyprus, and paſſing by certaine iles called Paxa, heard a voyce calling aloud Thamus, Thamus, the pylot of the ſhip; who, giuing eare to the cry, was bidden when he came to Palodas to tell, that the great god Pan was dead: which he doubting to doe, yet for that when he came to Palodas, there was ſuch a calme of wind, that the ſhip ſtood ſtill in the ſea vnmoored, he was forced to cry aloud, that Pan was dead: Wherewithall, there was heard ſuch piteous outcries and dreadful ſhrieking, as

A voice of weeping heard and loud lament;
From haunted ſpring and dale,
Edg'd with poplar pale,
The parting Genius is with ſighing ſent;

hath not been the like. By which Pan, though of ſome be vnderſtood the great Sathanas, whoſe kingdom was at that time by Chriſt conquered, and the gates of hell broken vp, for at that time all Oracles furceaſed, and enchanted ſpirits that were wont to delude the people thenceforth held their peace, &c." So alſo Hakewill, in his *Apologie*, Lib. iii. §. 2. p. 208. edit. 1630. But this is a ſecond edition. And Sandys has much the ſame ſtory; who adds, that on the report of Thamuz, "was heard a great *lamentation*, accompanied with many groans and ſkreeches." At which time alſo, he ſays, the *Oracles* of Apollo became ſilent. *Travels*, p. 11. edit. 1627. Compare *Parad. Reg.* B. i. 456. If we connect theſe three lines with the general ſubject of the laſt ſtanza, undoubtedly Milton, in the *voice of weeping and loud lament*, referred to this ſtory, from whatſoever ſource it was drawn. But if, without ſuch a retroſpect, they belong only to the context and purport of their own ſtanza, he implies the lamentations of the nymphs and wood-gods at their leaving their haunts. Doctor Newton obſerves, that this alluſion to the notion of the ceſſation of Oracles at the coming of Chriſt, was allowable enough in a young poet. Surely, nothing could have been more allowable in an old poet. And how poetically is it extended to the pagan divinities, and the oriental idolatries?

T. Warton.

Ver. 183. *A voice of weeping heard and loud lament;*] This is ſcriptural, *Mat*, ii. 18. "In Rama was there a *voice heard, lamentation*, and *weeping*, &c." T. Warton.

Ver. 184. *From* haunted ſpring] As in *Par. Loſt*, B. iii. 27. "Where the Muſes *haunt* clear *ſpring*." See alſo *L'Allegro*, v. 130. "On ſummer eves by *haunted ſtream*." Hence Thomſon, in his *Summer*, v. 12. "The brink of *haunted ſtream*."

Todd.

Ver. 186. *The parting Genius is with ſighing ſent:* &c.] So, when the enchanted foreſt in Taſſo is cut down, Fairfax, in his

With flower-inwoven treſſes torn
The Nymphs in twilight ſhade of tangled thickets mourn.

XXI.

In conſecrated earth,
And on the holy hearth,
The Lars, and Lemures, moan with midnight plaint;
In urns, and altars round,
A drear and dying ſound
Affrights the Flamens at their ſervice quaint;
And the chill marble ſeems to ſweat,
While each peculiar Power foregoes his wonted feat.

tranſlation, thus romantically enlarges the original, B. iii. ſt. 75,

" And now the axe rag'd in the forreſt wilde,
" The Eccho *ſighed* in the groves unſeene,
" The *weeping Nymphs* fled *from their bowels exilde.*"

TODD.

Ver. 191. *The* Lars,] Mr. Dunſter objects to the ſound of the word *Lars*, and wiſhes that it could have been *Lares*. But *Lars*, I conceive, was not an uncommon expreſſion in our old poetry. Maſſinger, in the opening of his *Great Duke of Florence* which was licenſed for acting in 1627, and publiſhed in 1636, thus writes:

" As dear to me as the old Romans held
" Their houſhold *Lars*, whom they believ'd had power
" To bleſs and guard their families." TODD.

Ver. 195. —— *the chill marble ſeems to ſweat*,] Among the *prodigia* at the death of Julius Ceſar, Virgil notices, " mœſtum *illacrymat* templis ebur, æraque *ſudant*," Georg. i. 480.

DUNSTER.

Ver. 196 *While each peculiar Power foregoes his wonted feat.*] Virgil, Æn. ii. 351.

XXII.

Peor and Baälim
Forſake their temples dim,
With that twice-batter'd God of Paleſtine;
And mooned Aſhtaroth,
Heaven's queen and mother both,
Now ſits not girt with tapers' holy ſhine;
The Libyck Hammon ſhrinks his horn,
In vain the Tyrian maids their wounded Thammuz mourn.

XXIII.

And ſullen Moloch, fled,

" Exceſſêre omnes, adytis ariſque relictis,
" Dii, &c." RICHARDSON.

Ver. 200. *And* mooned *Aſhtaroth*,] So, in *Par. Loſt*, B. vi. 978. " Sharpening in *mooned* horns;" in imitation of the Latin *lunatus*, whence alſo the Italian *lunato*. Milton added this word to our language; yet it is not noticed in Dr. Johnſon's Dictionary. But Mr. Dunſter notices the adjective *moony* in Sylveſter *Du Bart.* 1621, p. 29. " *Moony* ſtandards." TODD.

Ver. 201. *Heaven's* queen *and* mother *both*,] She was called *regina cæli* and *mater Deûm*. See Selden. NEWTON.

Ver. 202. *Shine* is a ſubſtantive in Harrington's *Arioſto*, c. xxxvii. ſt. 15. " The *ſhine* of armour bright." And in Jonſon's *Panegyre*, 1603. *Works*, edit. 1616. p. 868.

" When like an April-Iris flew her *ſhine*
" About the ſtreets."

And Drummond, *Sonnets*, edit. 1616.

" Faire moone, who with thy cold and ſilver *ſhine*."

And in other places. But ſee *Obſervat.* on Spenſer's *Fair. Qu.* vol. ii. p. 181. T. WARTON.

Ver. 205. *And ſullen Moloch, fled,*
Hath left in ſhadows dread

Hath left in ſhadows dread
His burning idol all of blackeſt hue;
In vain with cymbals' ring
They call the griſly king,

His burning idol all of blackeſt hue;
In vain with cymbals' ring
They call the griſly king,
In diſmal dance about the furnace blue:] A book, popular in Milton's time, thus deſcribes the dreadful ſacrifices of the worſhip of the idol Moloch. "Wherein [the valley of Tophet] the Hebrews ſacrificed their children to Moloch; an idol of braſs, having the head of a calf, the reſt of a kingly figure with arms extended to receive the miſerable ſacrifice, ſeared to death with his burning embracements. For the idol was hollow within, and filled with fire. And leſt their lamentable ſhrieks ſhould ſad the hearts of their parents, the prieſts of Moloch did deaf their ears with the continual clangs of trumpets and timbrels." Sandys's *Travels*, p. 186. edit. 1615. fol. This imagery, but with leſs effect, was afterwards transferred into the *Parad. Loſt*, B. i. 392.

"Firſt, Moloch, horrid king, beſmear'd with blood
"Of human ſacrifice, and parent's tears;
"Though, for the noiſe of drums and timbrels loud,
"Their children's cries unheard that paſs'd through fire
"To his grim idol."

Theſe dreadful circumſtances, of themſelves ſufficiently ſtriking to the imagination, are here only related: In our *Ode*, they are endued with life and action, they are put in motion before our eyes, and made ſubſervient to a new purpoſe of the poet by the ſuperinduction of a poetical fiction, to which they give occaſion. "The fallen ſpirit is fled of a ſudden, and has left his black burning image in darkneſs and ſolitude. The prieſts, dancing in horrid geſticulations about the blue furnace from which his idol was fed with fire, in vain attempt to call back their griefly king with the din of cymbals, with which they once uſed to overwhelm the ſhrieks of the ſacrificed infants." A new uſe is made of the cymbals of the diſappointed prieſts. He does not ſay,

In diſmal dance about the furnace blue:
The brutiſh Gods of Nile as faſt,
Iſis, and Orus, and the dog Anubis, haſte.

XXIV.

Nor is Oſiris ſeen
In Memphian grove or green,
Trampling the unſhower'd graſs with lowings loud:
Nor can he be at reſt
Within his ſacred cheſt;
Nought but profoundeſt hell can be his ſhroud;
In vain with timbrell'd anthems dark
The fable-ſtoled ſorcerers bear his worſhipt ark.

XXV.

He feels from Juda's land

"Moloch's idol *was* removed, to which infants *were* ſacrificed; *while* their cries *were* ſuppreſſed by the ſound of cymbals." In Burnet's treatiſe *De ſtatu mortuorum et reſurgentium*, there is a fine picture of the rites of Moloch.

Milton, like a true poet, in deſcribing the Syrian ſuperſtitions, ſelects ſuch as were moſt ſuſceptible of poetical enlargement; and which, from the wildneſs of their ceremonies, were moſt intereſting to the fancy. T. Warton.

Ver. 210. *In diſmal dance about the furnace blue:*] So in *Macbeth*, as Mr. Steevens has obſerved to me:

"And round about the cauldron ſing. T. Warton.

Ver. 215. *Trampling the* unſhower'd *graſs*] There being no rain in Egypt, but the country made fruitful with the overflowings of the Nile. Richardson.

Ver. 220. —— fable-ſtoled] He changed this fine compound into "*fable-veſted*," Par. Loſt, B. ii. 962. Todd.

Ver. 221. *He feels from Juda's land*
The dreaded Infant's hand, &c.] At our Lord's

The dreaded Infant's hand,
The rays of Bethlehem blind his dusky eyn;
Nor all the Gods beside
Longer dare abide,
Not Typhon huge ending in snaky twine:
Our Babe, to show his Godhead true,
Can in his swaddling bands controll the damned crew.

XXVI.

So, when the sun in bed,
Curtain'd with cloudy red,
Pillows his chin upon an orient wave,

first arrival in Egypt, as may be collected from Eusebius and Athanasius, he was by design, or Providence, carried into a temple at Hermopolis, in the province of Thebais, at whose presence the idol gods fell down, like Dagon before the ark, and suffered their timely and just dissolution; which remarkably verified a prophecy of Isaiah, Chap. xix. 1. "That the Lord should come into Egypt, and the idols of Egypt should be moved at his presence." See Echard's Eccl. Hist. p. 36.—Indeed I am perfuaded that the young poet had here, and in the three preceding stanzas, paid particular attention to Athanasius's discourse Περὶ της ἐνανθρωπήσεως τῦ Λόγυ. Compare Athanasii Opp. ed. Paris. fol. 1627, p. 100—103. Todd.

Ver. 230. Curtain'd *with cloudy red,*] Crashaw thus describes the sun, *Sac. Poems*, p. 17. edit. Paris, 1652.

"All the purple pride that laces
"The *crimson curtains* of thy *bed*." Todd.

Ver. 231. Pillows *his* chin *upon an orient wave,*] The words *pillows* and *chin*, throw an air of burlesque and familiarity over a comparison most exquisitely conceived and adapted.

T. Warton.

The flocking ſhadows pale
Troop to the infernal jail,
Each fetter'd ghoſt ſlips to his ſeveral grave;
And the yellow-ſkirted Fayes
Fly after the night-ſteeds, leaving their moon-lov'd maze.

XXVII.

But ſee, the Virgin bleſt
Hath laid her babe to reſt;
Time is, our tedious ſong ſhould here have ending;
Heaven's youngeſt-teemed ſtar
Hath fix'd her poliſh'd car,
Her ſleeping Lord with handmaid lamp attending:

Ver. 232. *The flocking ſhadows pale*
Troop to the infernal jail,
Each fetter'd ghoſt ſlips to his ſeveral grave;] Mr. Bowle directs us to the *Midſum. Night's Dr.* A. iii. S. ult.

" And yonder ſhines Aurora's harbinger;
" At whoſe approach, ghoſts, wandering here and there,
" *Troop* home to churchyards: damned ſpirits all,
" That in croſs-ways and floods have burial,
" Already in their wormy beds are gone." T. WARTON.

Ver. 235. *And the yellow-ſkirted Fayes*
Fly after the night ſteeds, leaving their moon-lov'd maze.] It is a very poetical mode of expreſſing the departure of the fairies at the approach of morning, to ſay that they " fly after the ſteeds of Night." T. WARTON.

Ver. 242. ——— *with handmaid lamp*] Alluding, perhaps, to the Parable of the ten Virgins in the Goſpel. DUNSTER.

And all about the courtly ſtable
Bright-harneſs'd Angels ſit in order ſerviceable *.

Ver. 244. *Bright*-harneſs'd *Angels*] Bright-*arm'd*. So, in *Exod.* xiii. 18. "The children of Iſrael went up *harneſſed* out of the land of Egypt." NEWTON.

The arch-angel Michael is thus armed "in *harneſſe* ſtrong of never-yeelding *diamonds*," Fairfax, B. ix. ſt. 58. TODD.

* A great critick, in ſpeaking of Milton's ſmaller poems, paſſes over this Ode in ſilence, and obſerves "All that ſhort compoſitions can commonly attain is neatneſs and elegance." But *Odes* are ſhort compoſitions, and they can often attain ſublimity, which is even a characteriſtick of that ſpecies of poetry. We have the proof before us. He adds, "Milton never learned the art of doing little things with grace." If by *little things* we are to underſtand *ſhort* poems, Milton had the art of giving them another ſort of excellence. T. WARTON.

Thomas Forde, in his *Fragmenta Poetica*, publiſhed in 1660, has given us ſeveral poems on Chriſtmas Day, in one or two of which he adopts ſome ſentiments and expreſſions in this ſublime and wonderful Ode; betraying, however, a want of genuine taſte and fancy in affected emendation or ridiculous expanſion. For example, in p. 7.

"What made the ſun poſt hence away
"So faſt, and make ſo ſhort a day?
"Seeing a brighter ſun appear,
"He ran and hid himſelf for fear:
"Aſham'd to ſee himſelf out-ſhin'd,
"(Leaving us and night behind,)
"He ſneak'd away to take a nap,
"And hide himſelf in Thetis lap!" TODD.

*THE PASSION**.

I.

EREWHILE of muſick, and ethereal mirth,
Wherewith the ſtage of air and earth did ring,
And joyous news of heavenly Infant's birth,
My Muſe with Angels did divide to ſing;

* *The Paſſion* is the ſubject of ſeveral Italian tragedies and poems. TODD.

Ver. 1. *Erewhile of muſick, and ethereal mirth,*] Hence we may conjecture that this Ode was probably compoſed ſoon after that on the *Nativity*. And this perhaps was a college exerciſe at Faſter, as the laſt was at Chriſtmas. T. WARTON.

Ver. 4. *My Muſe with Angels did* divide *to ſing;*] See Spenſer, *Faer. Qu.* iii. i. 40.

> " And all the while ſweet Muſicke did *divide*
> " Her looſer notes with Lydian harmony."

As Horace. " Imbelli cithara carmina *divides*." Od. i. xv. 15. Which Voſſius, with his uſual refinement, and to juſtify a new ſenſe of his text, explains by *alternate ſinging*. In *Catull.* p. 239. edit. 1684. Compare Seneca, *Hercules Oet.* v. 1080. " Orpheus carmina *dividens*." Again, Milton ſays, that in the preceding Ode " his Muſe with *Angels* did *divide* to *ſing*." That is, perhaps, becauſe ſhe then " joined her voice to the *angel quire*," as at v. 27. I know not if the technical term *to run a diviſion* is here applicable. Shakſpeare ſays, *Rom. Jul.* A. iii. S. v.

> " It is the lark that ſings ſo out of tune,
> " Straining harſh diſcords, and unpleaſing ſharps;
> " Some ſay the lark makes ſweet *diviſion*."

Compare *Hen. IV.* A. ii. S. i.

> " Sung by a fair queen in a ſummer's bower,
> " With raviſhing *diviſion* to her lute."

And Reed's *Old Pl.* viii. 373, 412. T. WARTON.

But headlong joy is ever on the wing,
In wintery ſolſtice like the ſhorten'd light,
Soon ſwallow'd up in dark and long out-living night.

II.

For now to ſorrow muſt I tune my ſong,
And ſet my harp to notes of ſaddeſt woe,
Which on our deareſt Lord did ſeiſe ere long,
Dangers, and ſnares, and wrongs, and worſe than ſo,
Which he for us did freely undergo:
Moſt perfect Hero, tried in heavieſt plight
Of labours huge and hard, too hard for human wight!

III.

He, ſovran prieſt, ſtooping his regal head,
That dropt with odorous oil down his fair eyes,
Poor fleſhy tabernacle entered,
His ſtarry front low-rooft beneath the ſkies:
O, what a maſk was there, what a diſguiſe!

Ver. 5. *But headlong* joy *is ever* on the wing,] An elegant and expreſſive line. But Drayton more poetically calls joy, "the *ſwallow-winged joy*." T. Warton.

Ver. 13. *Moſt* perfect *Hero*,] From *Heb.* ii. 10. "The Captain of their ſalvation, *perfect* through ſufferings." Todd.

Ver. 19. *O, what a* maſk *was there, what a* diſguiſe!] Here ſeems to be a conceit, alluding to the old paſtimes. See Stow's London, vol. i. p. 304, edit. Strype. "There were fine and ſubtle *diſguiſings*, *maſks*, and mummeries, &c." And Ben Jonſon, characteriſing Scogan the jeſter in his *Fortunate Iſles;*

Yet more; the ſtroke of death he muſt abide,
Then lies him meekly down faſt by his brethrens'
ſide.

IV.

Theſe lateſt ſcenes confine my roving verſe;
To this horizon is my Phœbus bound:
His god-like acts, and his temptations fierce,
And former ſufferings, other where are found;
Loud o'er the reſt Cremona's trump doth ſound;
Me ſofter airs befit, and ſofter ſtrings
Of lute, or viol ſtill, more apt for mournful things.

——————— " that made *diſguiſes*
" For the king's ſons, and writ in ballad royall
" Daintily well."

But Spenſer was moſt probably in Milton's mind. See *Faer. Qu.* iii. iii. 52.

" Now this, now that, twixt them they did deviſe,
" And diverſe plots did frame to *maſk* in ſtrange *diſguiſe*."
TODD.

Ver. 22. So edit. 1673. " Theſe *later*," 1645. T. WARTON.

Ver. 26. *Loud o'er the reſt Cremona's trump*] Our poet ſeems here to be of opinion, that Vida's *Chriſtiad* was the fineſt Latin poem on a religious ſubject; but perhaps it is excelled by Sannazarius *De Partu Virginis*, a poem of more vigour and fire than this work of Vida. JOS. WARTON.

Ver. 28. *Of lute, or viol* ſtill,] *Gentle, not noiſy, not loud*, as is the trumpet. It is applied to ſound in the ſame ſenſe, I *Kings*, xix. 12. " A *ſtill* ſmall voice." And in *Firſt P. Hen. V.* A. iv. S. i.

" The hum of either army *ſtilly* ſounds."

And in *Il. Penſ.* v. 127.

" Or uſher'd with a ſhower *ſtill*."

This is in oppoſition to *winds piping loud*, in the verſe before.

V.

Befriend me, Night, beſt patroneſs of grief;
Over the pole thy thickeſt mantle throw,
And work my flatter'd fancy to belief,
That Heaven and Earth are colour'd with my woe;
My ſorrows are too dark for day to know:
The leaves ſhould all be black whereon I write,
And letters, where my tears have waſh'd, a wanniſh white.

Its application is not often to found. Hence *ſtill-born*, of a child born dead. T. WARTON.

Ver. 30. *Over the pole thy thickeſt mantle throw,*] So, in *Par. Loſt*, B. iv. 609.

"And *o'er* the dark her ſilver *mantle threw.*"

As Mr. Steevens ſuggeſts. And in Buckhurſt's *Induction*, as Mr. Bowle obſerves, ſt. iv.

"Loe, the night with miſtie *mantels* ſpred."

T. WARTON.

See rather Chaucer *March. Tale*, p. 393. ed. Tyrwhitt.

"Night with his *mantel*, that is *derke* and rude,
"Gan *overſprede* the *hemiſpere* about." TODD.

Ver. 34. *The leaves ſhould all be black whereon I write,*
And letters, &c.] Conceits were now confined not to words only. Mr. Steevens has a Volume of *Elegies*, in which the paper is black, and the letters white; that is, in all the title-pages. Every intermediate leaf is alſo black. What a ſudden change from this childiſh idea, to the noble apoſtrophe, the ſublime rapture and imagination of the next ſtanza.

T. WARTON.

See Heywood's "Conſolatory *Elegie* on James I, alluding to the happy ſucceſſion of Charles I, &c. 1625."

"Reſt followes labour, day ſucceedeth night,
"And now my *blacke page* I will change to *white.*"

VI.

See, see the chariot, and those rushing wheels,
That whirl'd the Prophet up at Chebar flood;
My spirit some transporting Cherub feels,
To bear me where the towers of Salem stood,
Once glorious towers, now sunk in guiltless
blood;

Mr. Dunster thinks that Milton's allusion is to the black page of Sylvester's "Lachrymæ Lachrymarum &c.," or Funeral *Elegy* on Prince Henry, *Du Bart*, 4to. edit. 1613. He minutely observes, "There are two title pages, or leaves. The first contains, in a *white* page, (the back of which is *black*,) the date of the year and the name of the printer, &c. The second leaf is *black* on both sides; the title-page is of a deeper black than the other black pages; and the *letters*, in which the title is printed, are now exactly of a *wannish white*. Some allowance must be made for time; but I conceive they were never of a clear white." *Considerations on Milton's early reading*, &c. p. 52, 53.

But this was certainly the general fashion of the times. See Crashaw's allusion to it, *On the death of Mr. Herrys*, Delights of the Muses, edit. 1648, p. 24.

"In the *dark* volume of our fate,
"Whence each leafe of Life hath date,—
"In all the booke if any where
"Such a terme as this, *Spare here*,
"Could have been found, 'twould have been read
"*Writ in white letters* o'er his head."

Again, p. 27, *At the Funerall of a young Gentleman:*

"Deare reliques of a dislodg'd soule, whose lacke
"Makes many a *mourning paper* put on *blacke!*"

Compare also Browne's *Brit. Past.* 1616, B. i. p. 87.

"My blubbring pen her fable teares lets fall
"In characters right hyrogliphicall,
And mixing with my teares are ready turning
"My late *white paper to a weed of mourning*." Todd.

There doth my ſoul in holy viſion ſit,
In penſive trance, and anguiſh, and ecſtatick fit.

VII.

Mine eye hath found that ſad ſepulchral rock
That was the caſket of Heaven's richeſt ſtore,
And here though grief my feeble hands up lock,
Yet on the ſoften'd quarry would I ſcore
My plaining verſe as lively as before;
For ſure ſo well inſtructed are my tears,
That they would fitly fall in order'd characters.

Ver. 41. *There doth my* ſoul *in* holy *viſion ſit,*
In penſive trance, *and anguiſh, and* ecſtatick fit.] This is to be *held in holy paſſion,* as in *Il Penſ.* v. 41.
T. Warton.

Compare Sylveſter, *Du Bart.* 1621, p. 533, where his "*ſoul* is rapt up in *ſacred tranſe;* as before, p. 466.

"Where, ſweetly rapt in *ſacred extaſie*
"The faithful *ſoule* talks with her God immenſe."

And in p. 178, the ſoul's "*ſweet tranſe*" is termed a "*holy fit.*"
Todd.

Ver. 43. *Mine eye hath found that ſad ſepulchral rock*
That was the caſket of Heaven's richeſt ſtore,
And here though grief my feeble hands up lock,
Yet on the ſoften'd quarry would I ſcore
My plaining verſe] He ſeems to have been ſtruck with reading Sandys's deſcription of the Holy Sepulchre at Jeruſalem; and to have catched ſympathetically Sandys's ſudden impulſe to break forth into a devout ſong at the aweful and inſpiring ſpectacle. "It is a frozen zeal that will not be warmed at the ſight thereof. And oh, that I could retaine the effects that it wrought with an unfainting perſeverance! Who then did dictate this hymne to my redeemer, &c." *Travels,* p. 107. edit. 1627. The firſt is, 1615. T. Warton.

Ver. 48. *For ſure ſo well inſtructed are my tears,*
That they would fitly fall in order'd characters.]

VIII.

Or ſhould I thence hurried on viewleſs wing
Take up a weeping on the mountains wild,

Here is another conceit; as in Craſhaw's Delights, &c., *Upon the death of a Gentleman*, p. 19.

" *Eyes* are *vocall, tears have tongues,*
" And there be words not made with lungs;
" Sententious ſhowers; O let them fall:
" Their *cadence is rhetoricall.*"

Again, E. Revett, in an *Elegy* on Lovelace the poet, Milton's contemporary, thus *complains:*

" Why ſhould ſome rude hand carve thy ſacred ſtone,
" And there inciſe a cheap inſcription;
" When we can ſhed the tribute of our *tears*
" So long, till the *relenting marble* wears?
" Which ſhall *ſuch order* in their *cadence* keep,
" That they a native epitaph ſhall weep;
" Untill *each letter ſpelt diſtinctly* lyes
" Cut by the myſtick droppings of our eyes." TODD.

Ver. 50. ——————— hurried *on viewleſs wing*] See *Com.* v. 92. *Hurried* is uſed here in an acceptation leſs familiar than at preſent. And in *Par. Loſt*, B. ii. 937. of Satan's flight.

——————" ſome tumultuous cloud,
" Inſtinct with fire and vapour, *hurried* him
" As many miles aloft."

Again, ibid. 603. The fallen Angels are to pine for ages in froſt, " thence *hurried* back to fire." And, B. v. 778.

——————" all this haſte
" Of midnight march, and *hurried* meeting here."

In all theſe paſſages it is applied to preternatural motion, the movements of imaginary beings. T. WARTON.

Ver. 51. Take up a weeping *on the mountains wild,*] This expreſſion is from *Jeremiah*, ix. 10. " For the mountains will I *take up a weeping* and wailing, &c." T. WARTON.

The gentle neighbourhood of grove and ſpring
Would ſoon unboſom all their echoes mild;
And I (for grief is eaſily beguil'd)
Might think the infection of my ſorrows loud
Had got a race of mourners on ſome pregnant cloud.

This ſubject the Author finding to be above the years he had, when he wrote it, and nothing ſatisfied with what was begun, left it unfiniſhed.

Ver. 52. *The gentle neighbourhood of grove and ſpring*
Would ſoon unboſom all their echoes mild;] A ſweetly beautiful couplet, which, with the two preceding lines, opened the ſtanza ſo well, that I particularly grieve to find it terminate feebly in a moſt miſerably diſguſting *concetto*. DUNSTER.

Ver. 53. ——— unboſom *all their echoes mild*;] In *Par. Loſt*, the flowers in the morning "open their choiceſt *boſom'd* ſmells." B. v. 127. Hoarded, locked up as in a treaſury of choice things. Compare *Comus*, v. 368. "And the ſweet peace that goodneſs *boſoms* ever." T. WARTON.

UPON THE

CIRCUMCISION.

YE flaming Powers, and winged Warriours bright,
That erſt with muſick, and triumphant ſong,
Firſt heard by happy watchful ſhepherds' ear,
So ſweetly ſung your joy the clouds along
Through the ſoft ſilence of the liſtening night;
Now mourn; and, if ſad ſhare with us to bear
Your fiery eſſence can diſtil no tear,

Ver. 1. *Ye* flaming *Powers, and* winged Warriours *bright,*] Mr. Warton refers to *Par. Loſt*, B. ix. 156.

" Subjected to his ſervice angel-wings,
" And *flaming* miniſters."

Again, to B. xi. 101. And to B. iv. 576. of the angel Gabriel,

" To whom the *winged warriour* thus return'd."

The *winged warriours*, I may add, are literally from Taſſo, *Gier. Lib.* c. ix. ſt. 60. of the angel Michael:

—— " e'l duce de' *guerrieri alati*
" S' inchino &c." TODD.

Ver. 7. *Your fiery eſſence can diſtil no tear,*
Burn in your ſighs,] Milton is puzzled how to reconcile the tranſcendent eſſence of angels with the infirmities of men. In *Paradiſe Loſt*, having made the angel Gabriel ſhare in a repaſt of fruit with Adam, he finds himſelf under a neceſſity of getting rid of an obvious objection, that material food does not belong to intellectual or ethereal ſubſtances: and to avoid certain circumſtances, humiliating and diſgraceful to the dignity of the angelick nature, the natural conſequences of concoction and digeſtion, he forms a new theory of tranſpiration, ſuggeſted by the wonderful tranſmutations of chemiſtry. In the preſent inſtance,

Burn in your ſighs, and borrow
Seas wept from our deep ſorrow:
He, who with all Heaven's heraldry whilere
Enter'd the world, now bleeds to give us eaſe;

he wiſhes to make angels weep. But, being of the eſſence of fire, they cannot produce water. At length he recollects, that fire may produce burning ſighs. It is debated in Thomas Aquinas whether Angels have not, or may not have, beards. T. WARTON.

Ver. 8. *Burn in your ſighs, and* borrow
Seas wept from our deep ſorrow:] Mr. Dunſter here refers to Sylveſter's Elegy on the Death of Mr. H. Parvis, *Poſthum. Poems*, edit. 1636.

" But where alas ſad phraſes ſhall I *borrow*
" To ſhew his country's ſighs for his deceaſe;
" Court, city, country, all are fill'd with *ſorrow*."

I think the following paſſage in Craſhaw's *Hymn on the Name of Jeſus*, more applicable to the text:

" May it be no wrong,
" Bleſt *Heavens!* to you, and your ſuperior *ſong*,
" That we, dark ſons of Duſt and *Sorrow*,
" A while dare *borrow*
" The name of your delights &c." TODD.

Ver. 10. *He, who with all* Heaven's heraldry *whilere*
Enter'd the world,] Great pomps and proceſſions are proclaimed or preceded by heralds. It is the ſame idea in *Par. Loſt*, B. i. 752.

" Meanwhile the *winged heralds* by command
" Of ſovran power with awful ceremony,
" And trumpets ſound, throughout the hoſt proclaim
" A ſolemn council, &c."

See alſo B. ii. 516, &c." Or *heraldry* may mean *retinue, train*, the proceſſion itſelf. What he otherwiſe calls *pomp*. See *Par. Loſt*, B. viii. 564.

" While the bright *pomp* aſcended jubilant." T. WARTON.

By *Heaven's heraldry* the poet ſeems to allude to G. Markham's *Gentleman's Academie*, 1595, where, in the Book of Armorie, the

Alas, how ſoon our ſin
Sore doth begin
His infancy to feiſe!
O more exceeding love, or law more juſt?
Juſt law indeed, but more exceeding love!
For we, by rightful doom remedileſs,
Were loſt in death, till he that dwelt above
High thron'd in ſecret bliſs, for us frail duſt
Emptied his glory, even to nakedneſs;

Angels are thus noticed: "I wil therefore with *heauen* beginne, where were in the beginning nine *orders of Angels*, and now are reſident but nine in the knowledge of *coat armors*, crowned full high with pretious ſtones, &c." p. 43. Again, "This law of *armes* was grounded vppon the nine *orders of Angels in heauen*," ibid. p. 44. Davies, in his *Scourge of Folly*, 1611, uſes the phraſe, "*heralds of heaven*," p. 38. TODD.

Ver. 15. *O more exceeding love, or law more juſt?*
Juſt law indeed, but more exceeding love!] Virgil, *Ecl.* viii. 49.

"Crudelis mater magis, an puer improbus ille?
"Improbus ille puer; crudelis tu quoque mater."
RICHARDSON.

Ver. 17. ——————— remedileſs,] So, in *Par. Loſt*, B. ix. 919.

"Submitting to what ſeem'd *remedileſs*." T. WARTON.

Again, in *Samſ. Agon.* v. 648.

"Hopeleſs are all my evils, all *remedileſs*."

Again, in his *Proſe-W.* vol. i. p. 349. "A *remedileſs* violation to matrimony;" and p. 411, "a *remedileſs* thraldom." TODD.

Ver. 20. Emptied *his glory*,] An expreſſion taken from *Philipp.* ii. 7, but not as in our tranſlation, "He *made himſelf of no reputation*," but, as it is in the original ἑαυτὸν ΕΚΕΝΩΣΕ, "He *emptied* himſelf." NEWTON.

Compare *Par. Loſt*, B. iii. 239, where Chriſt ſays to the Father, "I this *glory* next to thee freely *put off*." TODD.

And that great covenant which we ſtill tranſgreſs
Entirely ſatisfied;
And the full wrath beſide
Of vengeful juſtice bore for our exceſs;
And ſeals obedience firſt, with wounding ſmart,
This day; but O! ere long,
Huge pangs and ſtrong
Will pierce more near his heart. *

Ver. 24. ——— *for our* exceſs;] He has uſed the word in the ſame ſenſe, *Par. Loſt*, B. xi. 111. "Bewailing their *exceſs*." But I think with greater propriety there than here.
NEWTON.

* It is hard to ſay, why theſe three Odes, on the three grand incidents or events of the life of Chriſt, were not at firſt printed together. I believe they were all written about the year 1629.
T. WARTON.

ON THE

DEATH OF A FAIR INFANT,

DYING OF A COUGH *.

I.

O Faireſt flower, no ſooner blown but blaſted,
Soft ſilken primroſe fading timeleſly,
Summer's chief honour, if thou hadſt out-laſted
Bleak Winter's force that made thy bloſſom dry;
For he, being amorous on that lovely dye
That did thy cheek envermeil, thought to kiſs,
But kill'd, alas! and then bewail'd his fatal bliſs.

* Written in 1625, and firſt inſerted in edition 1673. He was now ſeventeen. T. Warton.

Ver. 1. *O faireſt flower*, &c.] Compare Shakſpeare's *Paſſionate Pilgrim:*

" Sweet Roſe, fair flower, untimely pluckt, ſoon vaded,
" Pluckt in the bud, and vaded in the ſpring!
" Bright orient pearle, alack, too timely ſhaded!
" Faire creature, kild too ſoone by Death's ſharpe ſting!"

So, in the *Spaniſh Tragedy*, A. ii. 1599, 4to. Printed by Wm. White.

" Sweete louely roſe, ill pluckt before thy time,
" Faire worthy ſonne, not conquered but betraid." Todd.

Ver. 5. *For he, being amorous on that lovely dye*] In *Romeo and Juliet*, Affliction, and Death, turn paramours. T. Warton.

In a copy of verſes on the death of Sir James Pemberton, who died in 1613, " Vertue, and *Death*, are both *enamoured* on worthy Pemberton." See Maitland's *Hiſt. of Lond.* ii. 1112. Todd.

Ver. 6. *That did thy* cheek envermeil,] " *Cheeks vermilion*," is a phraſe in Sylveſter, *Du Bart.* ed. 1621, p. 301. But Milton

II.

For ſince grim Aquilo, his charioteer,
By boiſterous rape the Athenian damſel got,
He thought it touch'd his deity full near,
If likewiſe he ſome fair one wedded not,
Thereby to wipe away the infámous blot

uſes the verb with much finer effect; which perhaps he remembered in Chaucer's *Ballad in commendacion of our Ladie*, v. 45.

" O benigne braunchilet of the pine-tre,
" Vinaric *envermailed*, refreſhir of bodé. TODD.

Ver. 6. ——————— thought to kiſs,
But kill'd, *alas!*] Copied probably from Shakſpeare's *Venus and Adonis*:

" He *thought to kiſs* him, and hath *kill'd* him ſo."
NEWTON.

P. Fletcher has the ſame conceit, *Purp. Iſl.* c. v. ſt. 61. ed. 1633.

" Thus Orpheus wanne his loſt Eurydice,
" Whom ſome deaf ſnake, that could no muſick heare,
" Or ſome blinde neut, that could no beautie ſee,
" *Thinking to kiſſe, kill'd* with his forked ſpear." TODD.

Ver. 8. *For ſince grim Aquilo*, &c.] Boreas raviſhed Orithyia, Ovid. *Metam.* vi. 677. T. WARTON.

Ver. 12. ——————— *the* infámous *blot*] Doctor Newton obſerves that Milton here uſes the Latin accent on *infamous*, namely on the ſecond ſyllable. But this is a common accent in our elder poetry; as in Drummond's *Urania*, 1616.

" On this *infámous* ſtage of woe to die."

And in Sylveſter's *Du Bart.* 1621, p. 241.

" By thine *infámous* life's accurſed ſtate."

And in Carew's *Coel. Britannicum*, 1633.

" Th' *infámous* lights from their uſurped ſphere."

See alſo P. Fletcher, *Piſc. Eclog.* 1633, p. 4.

Of long-uncoupled bed and childleſs eld,
Which, 'mongſt the wanton Gods, a foul reproach was held.

III.

So, mounting up in icy-pearled car,
Through middle empire of the freezing air
He wander'd long, till thee he ſpied from far;

" And now he haunts th' *infámous* woods and downs."

I apprehend, from the ſenſe alſo of the word in this laſt illuſtration, that *infamous* in *Comus*, v. 424, ſhould be thus accented:

" *Infámous* hills, and ſandy perilous wilds." TODD.

Ver. 13. *Of long-uncoupled bed* &c.] The poet ſeems to allude particularly to the caſe of Pluto, as reported by Claudian, *De Raptu Proſerp.* i. 32.

" Dux Erebi quondam tumidas exarſit in iras,
" Prælia moturus Superis, quod ſolus egeret
" Connubii, ſteriléſque diu conſumeret annos,
" Impatiens neſcire torum, nulláſque mariti
" Illecebras, nec dulce patris cognoſcere nomen."

NEWTON.

Ver. 15. *So, mounting up in* icy-pearled *car*,] We ſhould rather read *ice-ypearled*. And ſo in the Maſk, *ruſh-yfringed*, v. 890. Otherwiſe, we have two epithets inſtead of one, with a weaker ſenſe. Milton himſelf affords an inſtance in the *Ode on The Nativity*, v. 155.

" Yet firſt to thoſe *ychain'd* in ſleep."

Of the prefixture of the augment *y*, in a concatenated epithet, there is an example in the *Epitaph on Shakſpeare*, v. 4.

" Under a *ſtar-ypointing* pyramid." T. WARTON.

Yet Milton uſes ſimilar compound epithets, without prefixing *y* to the latter of them; as *roſy-boſom'd, fiery-wheel'd, flowery-kirtled*. The fine compound *icy-pearled* owes its origin probably to Sylveſter, as Mr. Dunſter alſo obſerves, *Du Bart.* 1621, p. 310, where the hail-ſtones are called " *ice-pearls*," and again p. 1096, " the bounding bals of *ice-pearl*." See alſo p. 240. " *Icy cryſtall*." TODD.

There ended was his queſt, there ceas'd his care:
Down he deſcended from his ſnow-ſoft chair,
But, all unwares, with his cold-kind embrace
Unhous'd thy virgin ſoul from her fair biding place.

IV.

Yet art thou not inglorious in thy fate;
For ſo Apollo, with unweeting hand,
Whilom did ſlay his dearly-loved mate,
Young Hyacinth, born on Eurotas' ſtrand,
Young Hyacinth, the pride of Spartan land;

Ver. 21. ——— *thy virgin ſoul*] An expreſſion in Barnfield's *Lady Pecunia*, 4to. 1605, ſign. C. 2.

" But now more Angels than on earth yet weare
" Her golden impreſſe, haue to heauen attended
" Her *virgin ſoule*."

See alſo Donne's Poems, ed. 4to. p. 235. TODD.

Ver. 23. *For ſo Apollo, with unweeting hand,*
Whilom did ſlay his dearly-loved mate,
Young Hyacinth,] From theſe lines one would ſuſpect, although it does not immediately follow, that a boy was the ſubject of the Ode. The child is only called a *fair infant* in the edition 1673, where this piece firſt appeared, although it was written in 1625. So alſo in Tonſon, 1705. Tickell's title is a *Fair Infant, a* NEPHEW *of his*, &c. This is adopted by Fenton. But in the laſt ſtanza the poet ſays expreſsly;

" But thou the mother of ſo ſweet a child,
" *Her* falſe-imagin'd loſs ceaſe to lament."

Yet, in the eighth ſtanza the perſon lamented is alternately ſuppoſed to have been ſent down to earth in the ſhape of two divinities, one of whom is ſtyled a *juſt maid*, and the other, a *ſweet-ſmiling youth*. But the child was certainly a *niece*, a daughter of Milton's ſiſter Philips, and probably her firſt child. T. WARTON.

Ver. 26. *Young Hyacinth,*] Obſerve the repetition as in *Lycidas*, ver. 9.

" For *Lycidas* is dead, dead ere his prime,
" *Young Lycidas*, &c." TODD.

But then transform'd him to a purple flower:
Alack, that ſo to change thee Winter had no power!

V.

Yet can I not perſuade me thou art dead,
Or that thy corſe corrupts in earth's dark womb,
Or that thy beauties lie in wormy bed,
Hid from the world in a low-delved tomb;
Could Heaven for pity thee ſo ſtrictly doom?
Oh no! for ſomething in thy face did ſhine
Above mortality, that ſhow'd thou waſt divine.

VI.

Reſolve me then, oh Soul moſt ſurely bleſt,
(If ſo it be that thou theſe plaints doſt hear;)
Tell me, bright Spirit, where'er thou hovereſt,
Whether above that high firſt-moving ſphere,
Or in the Elyſian fields, (if ſuch there were;)
Oh ſay me true, if thou wert mortal wight,
And why from us ſo quickly thou didſt take thy flight?

Ver. 31. *Or that thy beauties lie in* wormy bed,] This fine periphraſis for *grave*, is from Shakſpeare, *Midſ. N. Dr.* A. iii. S. ult.

"Already to their *wormy beds* are gone." T. Warton.

Ver. 38. *Tell me, bright Spirit, where'er thou hovereſt,*
Whether above that high firſt-moving ſphere, &c.] Theſe hypothetical queſtions are like thoſe in *Lycidas*, "Whether beyond, &c." ver. 156. Originally from Virgil, *Georg.* i. 32. "Anne novum tardis ſydus, &c." T. Warton.

Ver. 40. ——————— (*if ſuch there* were;)] He ſhould have ſaid *are*, if the rhyme had permitted. Hurd.

VII.

Wert thou ſome ſtar which from the ruin'd roof
Of ſhak'd Olympus by miſchance didſt fall;
Which careful Jove in Nature's true behoof
Took up, and in fit place did reinſtall?
Or did of late Earth's ſons beſiege the wall
Of ſheeny Heaven, and thou, ſome Goddeſs fled,
Amongſt us here below to hide thy nectar'd head?

Ver. 41. — ſhak'd] For *ſhaken*. So, in *Cymbeline*, A. ii. S. ii.

" A fly and conſtant knave, not to be *ſhak'd*."

T. WARTON.

Again in *Troil. and Creſſid.* A. i. S. iii.

——— " O, when degree is *ſhak'd*."

It appears indeed to have been an uſual participle both before, and in, Milton's time. Thus in Archbiſhop Parker's *Tranſl. of the Pſalms*, p. 169.

" Even thou that haſt fore *ſhak't* our land."

And in the *Hiſt. of Sir Clyomon*, 1599, of a ſhip:

—— " ſhe was through ſtorms fore *ſhak't*."

And in Randolph's *Poems*, 1640:

" From her *ſhak'd* ſide the native engines flye."

Again, in Herrick's *Hesperides*, 1648, p. 91, " More *ſhak't* thy ſelfe, &c." TODD.

Ver. 48. *Of* ſheeny *Heaven*,] In Spenſer's *Mother Hubberd's Tale*, ver. 1269.

" And beautifie the *ſheenie* firmament." T. WARTON.

The word is *ſhinie* in Spenſer's own edition, but is converted into *ſheenie* in ſubſequent editions: The original word is reſtored in that of 1805. TODD.

Ver. 49. ———————— nectar'd *head?*] As in *Lycidas*, ver. 175.

" With nectar pure his oozy locks he laves." NEWTON.

But the unuſual participle, *nectar'd*, may be found in Davies's *Scourge of Folly*, 1611. p. 132.

VIII.

Or wert thou that juſt Maid, who once before
Forſook the hated earth, O tell me ſooth,
And cam'ſt again to viſit us once more?
Or wert thou that ſweet-ſmiling youth?
Or that crown'd matron ſage white-robed Truth?

" And *nectar'd* ſtreames of Helicon do fleete."

And in Davies's *Wittes Pilgrimage*, 4to. f. d. Sign. C. 2. b.

" Hence flow all *nectar'd* ſweets, &c." TODD.

Ver. 53. *Or wert thou that ſweet-ſmiling youth?*
Or that crown'd matron ſage white-robed Truth?] In the firſt of theſe verſes, a diſſyllable word is wanting, which probably fell out at the preſs. The late Mr. John Heſkin, of Chriſt-Church, Oxford, who publiſhed an elegant edition of Bion and Moſchus, propoſed, in a periodical Miſcellany which appeared about the year 1750, and with the utmoſt probability, to inſert *Mercy*.

" Or wert thou *Mercy*, that ſweet-ſmiling youth?"

For, as he obſerved, *Mercy* is not only moſt aptly repreſented as a *ſweet-ſmiling youth*, that is, of the age moſt ſuſceptible of the tender paſſions, but *Mercy* is joined with *Juſtice* and *Truth* in the *Ode on the Nativity*, ſt. xv. Doctor Newton has omitted the name of the author of this conjecture, and gives the reaſons for it as his own. T. WARTON.

Mr. Heſkin's conjecture is perhaps ſupported by a paſſage in P. Fletcher's *Piſc. Eclogues*, 1633, p. 17.

" To look more *ſweet* ——
" Then *Mercy ſelf* can look with Pities eyes."

In Sylveſter we have " milde-ey'd *Mercy*," Du Bart. 1621, p. 302. And in Liſle's *Du Bart.* 1625, p. 179, we have " *ſweet-ey'd* Mercy." TODD.

Ver. 54. —————— *ſage* white-robed *Truth*?] As deſcribed in Ripa's *Iconologia*, ed. 1625, p. 712. " *Verita.* Donna riſplendente, & di nobile aſpetto, *veſtita di color bianco* pompoſamente, &c." TODD.

Or any other of that heavenly brood
Let down in cloudy throne to do the world ſome good?

IX.

Or wert thou of the golden-winged hoſt,
Who, having clad thyſelf in human weed,
To earth from thy prefixed ſeat didſt poſt,
And after ſhort abode fly back with ſpeed,
As if to ſhow what creatures heaven doth breed;
Thereby to ſet the hearts of men on fire
To ſcorn the ſordid world, and unto heaven aſpire?

X.

But oh! why didſt thou not ſtay here below
To bleſs us with thy heaven-lov'd innocence,
To ſlake his wrath whom ſin hath made our foe,
To turn ſwift-ruſhing black Perdition hence,
Or drive away the ſlaughtering Peſtilence,

Ver. 57. *Or wert thou of the* golden-winged *hoſt*,] Mr. Bowle here cites Spenſer's *Hymne of heavenlie Beautie.*

——————— " Bright Cherubins
" Which all with *golden wings* are over-dight."

And Spenſer's Heavenly Love has " *golden wings.*" Taſſo thus deſcribes Gabriel's wings, *Gier. Lib.* c. i. ſt. xiv.

" Ali bianche veſti, ch' han d'or le cime."

An edging of gold. Fairfax tranſlates the paſſage,

" Of ſilver wings he took a ſhining payre,
" Fringed with gold."

See *Il Penſ.* v. 52. T. WARTON.

Ver. 67. *To turn ſwift-ruſhing black Perdition hence,*
Or drive away the ſlaughtering Peſtilence,] Among the bleſſings, which the *heaven-lov'd* innocence of this child might

To ſtand 'twixt us and our deſerved ſmart?
But thou canſt beſt perform that office where
thou art.

XI.

Then thou, the Mother of ſo ſweet a Child,
Her falſe-imagin'd loſs ceaſe to lament,
And wiſely learn to curb thy ſorrows wild;
Think what a preſent thou to God haſt ſent,
And render him with patience what he lent;
This if thou do, he will an offſpring give,
That, till the world's laſt end, ſhall make thy
name to live.

have imparted, by remaining upon earth, the application to preſent circumſtances, the ſuppoſition that ſhe might have averted the peſtilence now raging in the kingdom, is happily and beautifully conceived. On the whole, from a boy of ſeventeen, this Ode is an extraordinary effort of fancy, expreſſion, and verſification. Even in the conceits, which are many, we perceive ſtrong and peculiar marks of genius. I think Milton has here given a very remarkable ſpecimen of his ability to ſucceed in the Spenſerian ſtanza. He moves with great eaſe and addreſs amidſt the embarraſſment of a frequent return of rhyme. T. Warton.

It muſt be obſerved, that the Spenſerian ſtanza conſiſts of nine lines; the ſtanzas in this Ode, of only ſeven; in which particular, as Mr. Bowle alſo obſerves, Milton imitates Lord Buckhurſt, Baldwin, and other writers in the *Mirour for Magiſtrates*. The ſtanzas of Harrington, Daniel, and Fairfax, are octaves.

Todd.

ON TIME *.

FLY, envious Time, till thou run out thy race;
Call on the lazy leaden-ſtepping hours,
Whoſe ſpeed is but the heavy plummet's pace;
And glut thyſelf with what thy womb devours,
Which is no more than what is falſe and vain,
And merely mortal droſs;
So little is our loſs,
So little is thy gain!
For when as each thing bad thou haſt entomb'd,
And laſt of all thy greedy ſelf conſum'd,
Then long Eternity ſhall greet our bliſs
With an individual kiſs;
And Joy ſhall overtake us as a flood,

* In Milton's manuſcript, written with his own hand, fol. 8, the title is, "On Time. *To be ſet on a clock-caſe.*"
T. WARTON.

Ver. 2. *Call on the* lazy leaden-ſtepping *hours*, &c.] Much in the manner of Shakſpeare, *Hen. V.* A. iii. Chorus.

——— " the *cripple tardy-gaited* night,
" Who, like a foul and ugly witch, does *limp*
" *So tediouſly.*" BOWLE.

Ver. 12. ——— *individual*] Eternal, inſeparable. As in *Par. Loſt*, B. iv. 485, B. v. 610. And ſee note on *Ad Patr.* v. 66. T. WARTON.

So, in Holiday's *Marriages of the Arts*, 1618. A. ii. S. vi.

——— " Anacreon
" My *individuall* companion." TODD.

When every thing that is ſincerely good
And perfectly divine,
With Truth, and Peace, and Love, ſhall ever ſhine
About the ſupreme throne
Of Him, to whoſe happy-making ſight alone
When once our heavenly-guided ſoul ſhall clime;
Then, all this earthy groſſneſs quit,
Attir'd with ſtars, we ſhall for ever ſit,
Triumphing over Death, and Chance, and thee, O Time.

Ver. 14. *When every thing that is* ſincerely *good*] *Sincerely*, is purely, perfectly. As in *Comus*, v. 454.

" So dear to heaven is ſaintly chaſtity,
" That when a ſoul is found *ſincerely* ſo, &c."

T. Warton.

Ver. 18. ——— *happy-making ſight*] The plain Engliſh of *beatifick viſion*. Newton.

Ver. 22. Milton could not help applying the moſt ſolemn and myſterious truths of religion on all ſubjects and occaſions. He has here introduced the beatifick viſion, and the inveſtiture of the ſoul with a robe of ſtars, into an inſcription on a clock-caſe. Perhaps ſomething more moral, more plain and intelligible, would have been more proper. John Bunyan, if capable of rhyming, would have written ſuch an inſcription for a clock-caſe. The latter part of theſe lines may be thought wonderfully ſublime: but it is in the cant of the times. The poet ſhould be diſtinguiſhed from the enthuſiaſt. T. Warton.

Compare Browne, *Brit. Paſt.* B. i. S. 4. ed. 1616.

" Her words, embalmed in ſo ſweet a breath,
" That made them *triumph both on Time and Death*."

Yet ſtill, I think, Milton is here no enthuſiaſt: the triumph, which he mentions, will certainly be the triumph of every ſincere Chriſtian. Todd.

AT A

SOLEMN MUSICK.

BLEST pair of Syrens, pledges of Heaven's joy,
Sphere-born harmonious ſiſters, Voice and Verſe,
Wed your divine ſounds, and mix'd power employ
Dead things with inbreath'd ſenſe able to pierce;
And to our high-rais'd phantaſy preſent
That undiſturbed ſong of pure concent,

Ver. 2. *Sphere-born harmonious ſiſters, Voice and Verſe,*] So, ſays Mr. Bowle, Marino in his *Adone*, c. vii. ſt. i.

" Muſica e Poeſia ſon due ſorelle."

Jonſon has amplified this idea, *Epigr.* cxxix. On E. Filmer's *Muſical Work*, 1629.

" What charming peals are theſe?——
" They are the *marriage-rites*
" Of two the choiceſt *pair* of man's delights,
" Muſick and Poeſie:
" French Air and Engliſh Verſe here *wedded* lie, &c."

See Note, *L'Allegr.* v. 136. See alſo King James's *Furies*, in the *Invocation*, to which I am directed by Mr. Malone,

—— " *Marrying* ſo my heavenly *verſe*
" Vnto the harpe's *accordes*."

In that king's *Poeticall Exerciſes*, Edingb. 4to. No date. Pr. by Rob. Waldegrave. T. WARTON.

Ver. 6. *That undiſturbed ſong of pure concent,*
Aye ſung before the ſapphire-colour'd throne
To Him that ſits thereon,] See Note on *Arc.* v. 61. The *undiſturbed Song of pure concent* is the diapaſon of the muſick of the ſpheres, to which, in Plato's ſyſtem, God himſelf liſtens, And it is deſcribed by Plato in theſe words. " Ἐκ πασῶν δὴ

Aye ſung before the ſapphire-colour'd throne
To Him that ſits thereon,

ἐκτὸς ἀϛῶν ΜΙΑΝ ΑΡΜΟΝΙΑΝ ΣΥΜΦΩΝΕΙΝ." *De Republ.* lib. x. p. 520. Lugd. 1590. And to this is Milton's alluſion in the *Paradiſe Loſt*, where the motion of the planets is deſcribed, B. v. 625.

" And in their motions harmony itſelf
" So ſmooths her charming tones, that *Gods own ear*
" *Liſtens delighted.*"

In the text, Plato's abſtracted ſpherical harmony is ingrafted into the Song in the *Revelations*. T. Warton.

Ver. 6. ——— *pure* concent,] It will now be perhaps unneceſſary to remark, that *concent*, not *conſent*, is the reading of the Cambridge manuſcript. Hence Jonſon, in a ſimilar imagery, is to be corrected, in an *Epithalamium* on Mr. Weſton, vol. vii. 2.

" When look'd the year at beſt
" So like a feaſt?
" Or were affaires in tune,
" By all the ſphears *concent*, ſo in the heat of June!"

And perhaps Shakſpeare, *K. Henry V.* A. i. S. ii.

" For government, though high, and low, and lower,
" Put into parts, doth keep in one *conſent*,
" Congruing in a full and natural cloſe,
" Like muſick."

Read *concent*. So in Lylly's *Mydas*, 1592, where Erato applauds Apollo's muſick. A. iv. S. i. " O divine Apollo! O ſweet *conſent* [concent]!" And in Fairfax's *Taſſo*, c. xviii. 19.

" Birdes, windes, and waters ſing with ſweet *concent*."

Not *conſent*. As in the original.

" D'aure, d'acque, e d'augei dolce *concento*."

Concent and *concented* occur in the *Faerie Queene*, i. ii. 11. iii xii. 5. And in other places of Spenſer. *Content* is in edit. 1645. *Concent*, 1673. Tonſon is the firſt who reads *conſent*, edit. fol. 1695. T. Warton.

Milton here alludes, I think, to the heavenly concert in Taſſo, *Ger. Lib.* c. ix. ſt. 58.

With faintly ſhout, and ſolemn jubilee;
Where the bright Seraphim, in burning row,
Their loud up-lifted angel trumpets blow;
And the cherubick hoſt, in thouſand quires,
Touch their immortal harps of golden wires,
With thoſe juſt Spirits that wear victorious palms,
Hymns devout and holy pſalms
Singing everlaſtingly:
That we on earth, with undiſcording voice,
May rightly anſwer that melodious noiſe;

" Al gran *concento* de' *beati carmi*
" Lieta riſuona la celeſte reggia." TODD.

Ver. 7. ——— *the* ſapphire-*colour'd throne*] Alluding to " the likeneſs of a throne, as the appearance of a *ſapphire* ſtone," *Ezek.* i. 26. NEWTON.

Ver. 13. ———— *harps of* golden wires,] So, in the celeſtial concert, ſo exquiſitely deſcribed, *Par. Loſt*, B. vii. 597.

" All ſounds on fret by ſtring or *golden wire*
" Temper'd ſoft tunings, intermix'd with voice
" Choral or uniſon."

See alſo *At a Vacation Exerciſe*, v. 37. " Apollo ſings to the *touch* of *golden wires*." TODD.

Ver. 17. *That we on earth, with undiſcording voice,*
May rightly anſwer that melodious noiſe;
As once we did, till diſproportion'd ſin
Jarr'd againſt Nature's chime, and with harſh din
Broke the fair muſick that all creatures made
To their great Lord, whoſe love their motion ſway'd
In perfect diapaſon, whilſt they ſtood
In firſt obedience, and their ſtate of good.
O, may we ſoon again renew that ſong,] Perhaps there are no finer lines in Milton, leſs obſcured by conceit, leſs embarraſſed by affected expreſſions, and leſs weakened by pompous

As once we did, till diſproportion'd ſin
Jarr'd againſt Nature's chime, and with harſh din

epithets. And, in this perſpicuous and ſimple ſtyle, are conveyed ſome of the nobleſt ideas of a moſt ſublime philoſophy, heightened by metaphors and alluſions ſuitable to the ſubject.

T. Warton.

Ver. 18. *May rightly anſwer that melodious* noiſe;] *Noiſe* is, in a good ſenſe, *muſick*. So in *Pſ.* xlvii. 5. "God is gone up with a *merry noiſe*, and the Lord with the ſound of the trump." *Noiſe* is ſometimes literally ſynonimous for *muſick*. As in Shakſpeare, "Sneak's *noiſe*." And in Chapman's *All Fools*, 1605. Reed's *Old Pl.* vol. iv. 187.

——"You muſt get us muſick too,
"Call's in a cleanly *noiſe*."

Compare alſo our author, *Chriſt's Nativ.* ſt. ix. v. 96.

"Divinely-warbled voice,
"Anſwering the ſtringed *noiſe*."

And Spenſer, *Faer. Qu.* i. xii. 39.

"During which time there was a heavenly *noiſe*."

See more inſtances in Reed's *Old Pl.* vol. v. 304. vi. 70. vii. 8. x. 277. And in Shakſpeare, Johnſ. Steev. vol. v. p. 489. ſeq. Perhaps the Lady does not ſpeak quite contemptuouſly, although modeſtly, in *Comus*, v. 227. "Such *noiſe* as I can make." Caliban ſeems to mean, by the context, *muſical ſounds*, when he ſays the "Iſle is full of *noiſes*." T. Warton.

Ver. 19. —— *till diſproportion'd ſin*
Jarr'd *againſt* Nature's chime, &c.] So, in *Par. Loſt*, B. xi. 55.

——"Sin, that firſt
"Diſtemper'd all things, &c."

Nature's chime, is from one of Jonſon's *Epithalamions*, vol. vii. 2.

"It is the kindlie ſeaſon of the time,
"The month of growth, which calls all creatures forth
"To do their offices in *Nature's chime*." T. Warton.

But Milton, in this paſſage, ſeems alſo to allude to Gaſcoigne. *Poems*, ed. 1587, p. 296.

Broke the fair muſick that all creatures made
To their great Lord, whoſe love their motion ſway'd
In perfect diapaſon, whilſt they ſtood
In firſt obedience, and their ſtate of good.
O, may we ſoon again renew that ſong,
And keep in tune with Heaven, till God ere long
To his celeſtial conſort us unite,
To live with him, and ſing in endleſs morn of light!

" A ſweet *conſent* of *muſicks* ſacred ſound
" Doth raiſe our minds as rapt all vp on high;
" But ſweeter ſounds of concord, peace, and loue,
" Are *out of tune*, and *jarre* in eurie ſtop."

In the ſame ſtraine Sylveſter, *Du Bart.* 1621, p. 201.

" The World's transform'd from what it was at firſt:
" For Adam's *ſin* all creatures elſe accurſt:
" Their *harmony diſtuned* by his *jar:*
" Yet all again *concent*, to make him war."

Milton's friend, Henry More, adopts the ſame imagery, " the *concent*, the *diapaſon*, the *jar*, &c." in his *Song of the Soul*, 1642, p. 15. Milton, who loved " the concord of ſweet ſounds," deſcribes the diſagreement of married perſons as " a continual grating in *harſh tune* together, which may breed ſome *jar* and diſcord," *Proſe-W.* i. 296. TODD.

Ver. 21. *Broke the fair muſick*] To this original harmony Jonſon alludes, *Sad Shepherd*, A. iii. S. ii.

————" giving to the world
" Again his *firſt* and *tuneful planetting*."

See Ode on the *Nativity*, ſt. xii, xiii. T. WARTON.

Original Various Readings

of the Ode at a Solemn Muſick.

There are three draughts, or copies, of this Song: all in Milton's own hand-writing. There occur ſome remarkable expreſſions in theſe various readings which Doctor Newton and Mr. Warton have not noticed. TODD.

Ver. 3. *Mixe* your *choiſe words*, and happieſt ſounds employ,
Dead things with inbreath'd ſenſe able to pierce;
And as your equal raptures, temper'd ſweet,
In high miſterious ſpouſall meet;
Snatch us from earth awhile,
Us of ourſelves and native woes beguile:
And to our high-rays'd phantaſie preſent
That undiſturbed ſong &c.

Here, in the firſt draught, it is "And *whilſt* your equal raptures:" in the ſecond, *whilſt* is eraſed, and *as* written over it. In the ſecond draught alſo, the next line was

In high miſterious *holie* ſpouſall meet;

but *holie* is expunged, and *happie* ſupplied in the margin: and, in the laſt of theſe original lines, "*native* woes" was originally "*home-bred* woes."

Ver. 10. Where the bright Seraphim in *tripled* row.
But, in the firſt draught, *princely* row.

Ver. 11. In the firſt draught the line ſeems to have been written (for the manuſcript here is torn and imperfect)

Their loud *immortal* trumpets blow.

Next,

Loud *ſymphonie* of *ſilver* trumpets blow.

In the ſecond draught he firſt wrote,

High lifted, loud *and* angel trumpets blow.

Which he afterwards altered to the preſent reading.

Ver. 12. And *Cherubim*, *ſweet-winged ſquires*,——

Then called *Heaven's henſhmen*, which means the ſame; *henſh-man*, or *henchman*, ſignifying a page of honour. See Minſheu, and alſo *Midſ. N. Dr.* A. ii. S. ii.

"I do but beg a little changeling boy
"To be my *henchman*:"

The Queen of Fairies is the ſpeaker. Milton's curious expreſſions are in the firſt draught.

Ver. 14. With thoſe juſt Spirits that wear *the blooming* palms,
Hymnes devout and *ſacred* pſalmes
Singing everlaſtingly;
While all the ſtarry rounds and arches blue
Reſound and echo Hallelu:
That we on earth, &c.

Ver. 18. May rightly anſwere that melodious noiſe,
By leaving out thoſe harſh ill ſounding jarres
Of clamorous ſin that all our muſick marres:
And in our lives and in our ſong
May keepe in tune with Heaven, &c.

In the ſecond draught he deſcribes "the *harſh diſcords*" of ſin by a technical term in muſick:

By leaving out thoſe harſh CHROMATICK *jarres*
Of ſin that all our muſick marres.

Ver. 19. As once we *could*, &c.

Ver. 28. To *live and ſing* with him in even endleſſe light.

Then "*ever endleſſe*" is changed into "ever-glorious," which is next converted into "uneclipſed." The latter part of the line is alſo varied in the following order:

——— where day dwells without night.
——— in endleſſe morne of light.
——— in cloudleſſe birth of light,
——— in never-parting light.

AN

EPITAPH

ON THE

MARCHIONESS OF WINCHESTER.

THIS rich marble doth inter
The honour'd wife of Winchester,
A Viscount's daughter, an Earl's heir,
Besides what her virtues fair
Added to her noble birth,
More than she could own from earth.
Summers three times eight save one
She had told; alas! too soon,
After so short time of breath,
To house with darkness, and with death.
Yet had the number of her days
Been as complete as was her praise,

Ver. 4. *Besides what her virtues fair* &c.] In Howell's entertaining Letters, there is one to this lady, the Lady Jane Savage marchioness of Winchester, dated Mar. 15, 1626. He says, he assisted her in learning Spanish: and that Nature and the Graces exhausted all their treasure and skill, in "framing this exact model of female perfection." He adds, "I return you here the Sonnet your Grace pleased to send me lately, rendered into Spanish, and fitted from the same ayre it had in English both for cadence and feete, &c." Howell's *Letters,* vol. i. §. 4. *Let.* xiv. p. 180, ut supr. I make this citation to justify and illustrate our author's panegyrick. T. WARTON.

Nature and Fate had had no ſtrife
In giving limit to her life.
Her high birth, and her graces ſweet,
Quickly found a lover meet;
The virgin quire for her requeſt
The God that ſits at marriage feaſt;
He at their invoking came,
But with a ſcarce well-lighted flame;

Ver. 15. *Her high birth, and her graces ſweet,*
Quickly found a lover meet;] She was the wife of John marquis of Wincheſter, a conſpicuous loyaliſt in the reign of king Charles the firſt, whoſe magnificent houſe or caſtle of Baſing in Hampſhire withſtood an obſtinate ſiege of two years againſt the rebels, and when taken was levelled to the ground, becauſe in every window was flouriſhed *Aymez Loyaute*. He died in 1674, and was buried in the church of Englefield in Berkſhire; where, on his monument, is an admirable epitaph in Engliſh verſe written by Dryden, which I have often ſeen. It is remarkable, that both huſband and wife ſhould have ſeverally received the honour of an epitaph from two ſuch poets as Milton and Dryden. Nor ſhould it be forgotten, that Jonſon wrote a pathetick poem entitled *An Elegie on the Lady* ANNE PAWLETT *Marchioneſs of Winton*. UNDERW. vol. vii. 17. But Jane appears in the text of the poem, with the circumſtance of her being the daughter of Lord Savage. See Note on v. 55. She therefore muſt have been our author's Marchioneſs. Compare Cartwright's *Poems*, p. 193. T. WARTON.

Ver. 19. *He at their invoking came,*
But with a ſcarce well-lighted flame;] Almoſt literally from his favourite poet Ovid, *Metam.* x. 4. Of Hymen.

" Adfuit ille quidem; ſed nec ſolennia verba,
" Nec lætos vultus, nec felix attulit omen:
" Fax quoque quam tenuit, lacrymoſo ſtridula fumo,
" Uſque fuit, nulloſque invenit motibus ignes."

I find I have been preoccupied by Dr. Jortin in noting this parallel. T. WARTON.

And in his garland, as he ſtood,
Ye might diſcern a cypreſs bud.
Once had the early matrons run
To greet her of a lovely ſon,
And now with ſecond hope ſhe goes,
And calls Lucina to her throes;
But, whether by miſchance or blame,
Atropos for Lucina came;
And with remorſeleſs cruelty
Spoil'd at once both fruit and tree:
The hapleſs babe, before his birth,
Had burial, yet not laid in earth;
And the languiſh'd mother's womb
Was not long a living tomb.

Ver. 22. *Ye might diſcern a* cypreſs *bud.*] An emblem of a funeral; and it is called in Virgil "*feralis*," Æn. vi. 216, and in Horace "*funebris*," Epod. v. 18, and in Spenſer "the *cypreſs funeral*," Faer. Qu. i. i. 8. NEWTON.

Ver. 31. *The hapleſs babe, before his birth,*
Had burial, &c.] So, in *Rime di Luigi Groto*, 1601, p. 138. "Figlio morto nel ventre della madre, e poi trattone fuori.

"Doue giamai s' udì sì ſtrana ſorte
"Che auanti il naſcer ſuo ſi giunga a morte?" TODD.

Ver. 33. *And the languiſh'd* mother's womb
Was not long a living tomb.] As in Brown's *Brit. Paſtorals*, B. ii. S. i. edit. 1616.

"Where neuer plow-ſhare ript his *mother's wombe*
"To giue an aged ſeed a *liuing tombe*."

And in Sylveſter's *Du Bart.* ed. 1621, p. 493, of the fiſh,

"That, fwilling, fwallow'd Jonas in her *womb*;
"A liuing corps, laid in a *liuing toomb*."

See alſo ibid. p. 363. TODD.

So have I ſeen ſome tender ſlip,
Sav'd with care from winter's nip,
The pride of her carnation train,
Pluck'd up by ſome unheedy ſwain,
Who only thought to crop the flower
New ſhot up from vernal ſhower;
But the fair bloſſom hangs the head
Side-ways, as on a dying bed,
And thoſe pearls of dew, ſhe wears,
Prove to be preſaging tears,
Which the ſad morn had let fall
On her haſtening funeral.
Gentle Lady, may thy grave
Peace and quiet ever have;

Ver. 35. ——— *tender ſlip,*] In our author's *Animadv. Rem. Def.* A gardener is to "cut his hedges, prune his trees, look to his *tender ſlips*, and pluck the weeds that hinder their growth." *Pr. W.* i. 95. T. WARTON.

Ver. 36. *Sav'd with care from* winter's nip,] Compare *Samſ. Agon.* v. 1576.

——— "the *firſt-born bloom* of ſpring,
"*Nipt* with the lagging rear of *winter's* froſt." TODD.

Ver. 41. *But the fair bloſſom hangs the head* &c.] Mr. Bowle compares this and the five following verſes, with what Antonio Bruni ſays of the roſe, *Le Tre Gratie*, p. 221.

"Ma nata apena, o filli,
"Cade languiſce e more:
"Le tenere rugiade,
"Ch' l' imperlano il ſeno,
"Son ne ſuo i funerali
"Le lagrime dolenti." T. WARTON.

Ver. 47. *Gentle Lady, may thy grave*
Peace and quiet ever have;] So in the obſequies of Fidele, in *Cymbeline*, A. iv. S. ii.

After this thy travel ſore
Sweet reſt ſeiſe thee evermore,
That, to give the world encreaſe,
Shorten'd haſt thy own life's leaſe.
Here, beſides the ſorrowing
That thy noble houſe doth bring,
Here be tears of perfect moan
Wept for thee in Helicon;
And ſome flowers, and ſome bays,
For thy herſe, to ſtrew the ways,
Sent thee from the banks of Came,
Devoted to thy virtuous name;

" Quiet conſummation have,
" And renowned be thy grave!" T. Warton.

Ver. 55. *Here be* tears] See Notes on *Lycidas*, v. 14. The *tears* allude to other *Verſes* alſo on the occaſion. See the two next Notes. Todd.

Ver. 59. *Sent thee from the banks of Came,*] Came is Milton's *Camus* regularly angliciſed. " Next *Camus* reverend ſire." *Lycid.* v. 103. " *Cami* remare paludes." *El.* i. 89. " Reviſere *Camum*." Ibid. 11. I have been told, that there was a Cambridge-collection of verſes on her death, among which Milton's elegiack ode firſt appeared. But I have never ſeen it, and I rather think this was not the caſe. At leaſt we are ſure, that Milton was now a ſtudent at Cambridge. Our marchioneſs was the daughter of Thomas lord viſcount Savage, of Rock-Savage in Cheſhire; and it is natural to ſuppoſe, that her family was well acquainted with the family of Lord Bridgewater, belonging to the ſame county, for whom Milton wrote the Maſk of *Comus*. It is therefore not improbable, that Milton wrote this elegy, another poetical favour, in conſequence of his acquaintance with the Egerton family. And afterwards we find ſome of that family intermarrying with this of the marquis of Wincheſter. Dugd. *Baron.* ii. 377. 445. The accompliſhed lady, here celebrated,

Whilſt thou, bright Saint, high ſitſt in glory,
Next her, much like to thee in ſtory,
That fair Syrian ſhepherdeſs,
Who, after years of barrenneſs,
The highly favour'd Joſeph bore
To him that ſerv'd for her before,
And at her next birth, much like thee,
Through pangs fled to felicity,

died in child-bed of a ſecond ſon in her twenty-third year, and was the mother of Charles the firſt duke of Bolton. Mr. Bowle remarks, that her death was celebrated by Sir John Beaumont, and ſir W. Davenant See Beaumont's *Poems*, 1629. p. 159. Davenant's *Works*. T. Warton.

In a volume of manuſcript poems in the Britiſh Muſeum this Epitaph occurs, with the date 1631, and at the bottom "Jo. Milton of Chr. Coll. Cambr." This, it has been remarked, ſeems to clear up Mr. Warton's doubt; the *date* and *additions* to the name ſerving to ſhew that there had been a Cambridge-collection of verſes on the death of this accompliſhed lady. See the Topographer, 1789. vol. i. p. 429.—I may further obſerve, that there is an Elegy on this occaſion at the end of "La Dance Machabre, or Death's Duell, by W. Colman, 12mo. pages 68, entitled *An Elegie vpon the Ladie Marchioneſſe of Wincheſter, daughter to the right honourable Thomas Lord Sauage*, &c." conſiſting of twenty lines. It begins with the alluſion to other funeral verſes, and apparently to a cuſtom of affixing ſuch poems to the pall or herſe:

"Inſtruct my pen with an immortall verſe,
"Whilſt holy TEARES *enamell thy ſad herſe*,
"Sweet Saint on earth, in Heauen no leſſe we know!
"Thy beauty here, there goodneſſe makes thee ſo."

See alſo ver. 58. And the note, Eleg. ii. 22. Todd.

Ver. 63. *That fair Syrian ſhepherdeſs*,] Rachel. See *Gen.* xxix. 9. xxv. 18. T. Warton.

Ver. 68. *Through pangs fled to felicity*,] We cannot too

Far within the boſom bright
Of blazing Majeſty and Light:
There with thee, new welcome Saint,
Like fortunes may her ſoul acquaint,
With thee there clad in radiant ſheen,
No Marchioneſs, but now a Queen. *

much admire the beauty of this line. I wiſh it had cloſed the poem; which it would have done with ſingular effect. What follows ſerves only to weaken it; and the laſt verſe is an eminent inſtance of the *bathos*, where the "Saint clad in radiant ſheen" ſinks into a Marchioneſs and a Queen. But Milton ſeldom cloſes his little poems well. DUNSTER.

Milton might have in mind, (although he has deſtroyed the climax which it is reported to exhibit,) the laſt meſſage of Anne Boleyn to Henry the eighth; thanking him for his advancing her, firſt to be a *Marchioneſs*; then to be a *Queen*; and now, when he could raiſe her no higher on earth, for ſending her to be a *Saint in Heaven*. TODD.

* There is a pleaſing vein of lyrick ſweetneſs and eaſe in Milton's uſe of this metre, which is that of *L'Allegro* and *Il Penſeroſo*. He has uſed it with equal ſucceſs in Comus's feſtive ſong, and the laſt ſpeech of the Spirit, in *Comus*, 93, 922. From theſe ſpecimens, we may juſtly wiſh that he had uſed it more frequently. Perhaps in Comus's Song it has a peculiar propriety: it has certainly a happy effect. T. WARTON.

SONG

ON

MAY MORNING.

NOW the bright Morning-ſtar, day's harbinger,
Comes dancing from the eaſt, and leads with her

Ver. 1. *Now the bright Morning-ſtar*, day's harbinger,] So Shakſpeare, *Midſ. N. Dr.* A. iii. S. ult.

" And yonder ſhines *Aurora's harbinger*." T. WARTON.

Ver. 2. *Comes dancing from the eaſt, and leads with her* &c.] So Spenſer, in *Aſtrophel*, ſt. iv.

" As ſommers lark that with her ſong doth greet
" The *dancing day*, *forth coming* from the eaſt."

And in the *Faerie Queene*, i. v. 2.

" At laſt, the golden *orientall* gate
" Of greateſt heaven gan to open fayre;
" And Phoebus, freſh as brydegroome to his mate,
" *Came dauncing forth*, ſhaking his deawie hayre."

And Peele, *David and Bethſabe*, edit. 1599.

" As when the ſun, attir'd in gliſtring robe,
" *Comes dancing* from his *oriental* gate, &c."

And Niccols, in his poem The *Cuckow*, 1607. Of the eaſt.

" Through which the daies bright king *came dancing out*."

And in the context he calls the cock, " *Daies harbinger*." And G. Fletcher, as Mr. Bowle obſerves, in *Chriſt's Vict.* C. i. 82.

" A ſtarre *comes dancing* up the orient." T. WARTON.

I muſt add a beautiful paſſage from P. Fletcher's *Locuſts*, 1627, p. 96.

——————" The lovely Spring
" *Comes dancing on*; the *primroſe* ſtrewes her way,
" And ſattin violet." TODD.

The flowery May, who from her green lap throws
The yellow cowſlip and the pale primroſe.

Ver. 3. *The flowery May, who from her green lap throws*
The yellow cowſlip &c.] So Niccols, in the deſcription juſt cited, of May.

" And from her *fruitful lap* eche day ſhe *threw*
" The choiceſt flowres."

Beſide the inſtance brought by Doctor Newton from *K. Richard the Second*, we have in the ſame play, A. iii. S. iii.

" The *freſh green lap* of fair king Richard's land."

As in *Lycidas*, v. 138.

" On whoſe *freſh lap* the ſwart-ſtar ſparely looks."

So alſo R. Greene, of Aurora, as cited in *England's Parnaſſus*, 1600, p. 415.

" And ſprinckling from the folding of her *lap*
" White lillies, roſes, and ſweet violets."

Mr. Bowle adds theſe illuſtrations, Spenſer, *Faer. Qu.* ii. vi. 15. Of flowers.

———" Nature them forth *throwes*
" Out of her *fruitfull lap*."

Again, ibid. vii. vii. 34.

" Then came faire May, the fayreſt mayd on ground,
" Deckt all with dainties of her ſeaſons pryde,
" And *throwing* flowres out of her *lap* around."

T. Warton.

Ver. 4. ———— *the* pale primroſe.] In the *Winter's Tale*, A. iv. S. v.

———" *Pale primroſes*,
" That die unmarried."

Again, in *Cymbeline*, A. iv. S. ii.

" The flower that's like thy face, *pale primroſe*."

T. Warton.

Whence perhaps Craſhaw, with remarkable elegance, *Poems*, p. 87, Paris edit. 1652:

Hail, bounteous May, that doſt inſpire
Mirth, and youth, and warm deſire;
Woods and groves are of thy dreſſing,
Hill, and dale, doth boaſt thy bleſſing!
Thus we ſalute thee with our early ſong,
And welcome thee, and wiſh thee long. *

" The dew no more will weep
" The *primroſes pale cheek* to deck." TODD.

Ver. 10. *And welcome thee,*] So Chaucer, *Knightes Tale*, v. 1511. edit. Tyrwhitt.

" O *Maye*, with all thy floures and thy *grene*,
" Right *welcome be thou* fair freſhe May."

Compare v. 3. Carew alſo, in his deſcription of the *Spring*, thus welcomes May:

" The *vallies*, *hills*, and *woods*, in rich array,
" *Welcome* the coming of the long'd-for *May*." TODD.

* This beautiful little Song preſents an eminent proof of Milton's attention to the effect of metre, in that admirable *change of numbers*, with which he deſcribes *the appearance* of the May Morning, and ſalutes her *after ſhe has appeared*; as different as the *ſubject* is, and produced by the tranſition from Iambicks to Trochaicks. So, in *L'Allegro*, he baniſhes Melancholy in Iambicks, but invites Euphroſyne and her attendants in Trochaicks. TODD.

MISCELLANIES.

MISCELLANIES.

ANNO ÆTATIS XIX.

At a VACATION EXERCISE *in the* COLLEGE, part Latin, part Engliſh. *The Latin ſpeeches ended, the Engliſh thus began.* *

HAIL, native Language, that by ſinews weak
Didſt move my firſt endeavouring tongue to ſpeak,
And mad'ſt imperfect words with childiſh trips,
Half unpronounc'd, ſlide through my infant lips,
Driving dumb Silence from the portal door,
Where he had mutely ſat two years before!
Here I ſalute thee, and thy pardon aſk,
That now I uſe thee in my latter taſk:
Small loſs it is that thence can come unto thee,
I know my tongue but little grace can do thee:

* Written 1627. It is hard to ſay why they did not firſt appear in edition 1645. They were firſt added, but miſplaced, in edit. 1673. See table of *Errata* to that edition. T. WARTON.

Ver. 5. ——— dumb Silence] So, in *Il Penſ.* v. 55. "The *mute Silence.*" Sylveſter has "*dumb ſilence,*" Du Bart. edit. 1621. p. 13. TODD.

Thou need'ſt not be ambitious to be firſt,
Believe me I have thither pack'd the worſt:
And, if it happen as I did forecaſt,
The daintieſt diſhes ſhall be ſerv'd up laſt.
I pray thee then deny me not thy aid
For this ſame ſmall neglect that I have made:
But haſte thee ſtraight to do me once a pleaſure,
And from thy wardrobe bring thy chiefeſt treaſure,

Ver. 18. *And from thy wardrobe bring thy chiefeſt treaſure,*
Not thoſe new-fangled toys, and trimming ſlight
Which takes our late fantaſticks with delight;] This is an addreſs to his native language. And perhaps he here alludes to Lilly's *Euphues*, a book full of affected phraſeology, which pretended to reform or refine the Engliſh language; and whoſe effects, although it was publiſhed ſome years before, ſtill remained. The ladies and the courtiers were all inſtructed in this new ſtyle; and it was eſteemed a mark of ignorance or unpoliteneſs not to underſtand *Euphuiſm*. He proceeds,

" But cull thoſe richeſt robes and gay'ſt attire,
" Which deepeſt ſpirits, and choiceſt wits deſire."

From a youth of nineteen, theſe are ſtriking expreſſions of a conſcioufneſs of ſuperiour genius, and of an ambition to riſe above the level of the faſhionable rhymers. At ſo early an age, Milton began to conceive a contempt for the poetry in vogue; and this he ſeems to have retained to the laſt. In the *Tractate on Education*, recommending to his pupils the ſtudy of good criticks, he adds, " This would make them ſoon perceive what deſpicable creatures our common rimers and play-writers be: and ſhew what religious, what glorious and magnificent uſe might be made of poetry." p. 110. edit. 1673. Milton's own writings are the moſt illuſtrious proof of this. For he was, as Dante ſays of Homer, *Infern.* c. iv. 93.

——— " la bella ſchola
" Di quel *ſignor* dell' *altiſſimo Canto*." T. WARTON.

Not thoſe new-fangled toys, and trimming flight
Which takes our late fantaſticks with delight; 20

Naſhe, in his "Strange Newes, of the intercepting certaine Letters, and a conuoy of Verſes, as they were going priuilie to victuall the Low Countries," 1592, gives us ſeveral ſpecimens of *new-fangled toys*, and ſeems to include Gabriel Harvey, Greene, and Tarlton, as well as Lily, under the deſcription of *late fantaſticks*. Some of theſe *toys* are not a little curious; ſuch as "firenized furies, Dauids ſweetnes olimpique, energeticall perſuaſions, &c." which laſt phraſe, by the way, I recommend to the philoſophers of the new ſchool!—Naſhe adds, "Nor do I altogether ſcum off all theſe as the *new-ingendered* ſome of the Engliſh &c." Again, "*Euphues* I readd when I was a little ape in Cambridge, and then I thought it was *Ipſe ille;* it may be excellent good ſtill for ought I know, for I lookt not on it this ten yeare." Habington, who publiſhed his *Caſtara* in 1634, has the following phraſe: "*New toyes* for a *fantaſtique* mind." But ſee a deſcription of *Fantaſticks* in Barnabie Rych's *Faults and Nothing but Faults*, 4to. Lond. 1606. "But what call you him a *fantaſticke*, that followes his fellowe ſo cloſe? a foole, I warrant him; and I beleeve he hath robd a iackanapes of his ieſture; marke but his countenance, ſee how he mops, and how he mowes, and how he ſtraines his lookes. All the apes that haue been in the parriſh garden theſe twentie yeares, would not come nigh him *for all maner of complements*," p. 7. Todd.

Ver. 19. *Not thoſe* new-fangled *toys*,] Dreſſed anew, fantaſtically decorated, newly invented. Shakſpeare, *Love's Lab. Loſt*, A. i. S. i.

"At Chriſtmas I no more deſire a roſe,
"Than wiſh a ſnow in May's *new-fangled* ſhows."

Where Theobald, inſtead of *ſhows* propoſes abſurdly to read *earth*, becauſe, ſays he, "the *flowers* are not *new-fangled*, but the *earth* by their profuſion and variety." By theſe ſhows the poet means *May-games*, at which a ſnow would be very unwelcome, and unexpected. Somewhere in B. and Fletcher, "new-*fangled* work" occurs: where the commentators, not underſtanding what they reject, would read "new-*ſpangled*." In our church-canons, dated 1603, *Newfangleneſſe* is uſed for innovation

But cull thoſe richeſt robes, and gay'ſt attire,
Which deepeſt ſpirits and choiceſt wits deſire.
I have ſome naked thoughts that rove about,
And loudly knock to have their paſſage out;
And, weary of their place, do only ſtay,
Till thou haſt deck'd them in thy beſt array;
That ſo they may, without ſuſpect or fears,
Fly ſwiftly to this fair aſſembly's ears;
Yet I had rather, if I were to chuſe,
Thy ſervice in ſome graver ſubject uſe,
Such as may make thee ſearch thy coffers round,
Before thou clothe my fancy in fit ſound:

in dreſs and doctrine, §. 74. See Spenſer, who explains the word. *Facr. Qu.* i. iv. 25.

" Full of vaine follies and *new-fangleneſſe*."

See alſo Prefaces to *Comm. Pr. Of Cerem.* A. D. 1549. Our author uſes and explains the word in his *Prelatical Epiſcopacy*, " To controul and *new-fangle* the Scripture." *Pr. W.* i. 37. In Ulpian Fullwill's interlude, *Like wit to like*, " Nichol *New-fangle* is the *Vice*." T. Warton.

In the *Cobler's Prophecie*, 1594, " *Niceneſs*" is Venus's *maide*, and " *Newfangle*" her *man*. I muſt obſerve alſo that, in the contents of I *Timothy* chapter the ſixth, in the old editions of the Bible, a direction is given to " have no fellowſhip with *new-fangled* teachers." Todd.

Ver. 29. *Yet I had rather, if I were to chuſe,*
Thy ſervice in ſome graver ſubject uſe, &c.] It appears, by this addreſs of Milton to his native language, that even in theſe green years he had the ambition to think of writing an epick poem; and it is worth the curious reader's attention to obſerve how much the *Paradiſe Loſt* correſponds in its circumſtances to the prophetick wiſh he now formed. Thyer.

Here are ſtrong indications of a young mind anticipating the ſubject of the *Paradiſe Loſt*, if we ſubſtitute chriſtian for pagan ideas. He was now deep in the Greek poets. T. Warton.

Such where the deep tranſported mind may ſoar
Above the wheeling poles, and at Heaven's door
Look in, and ſee each blifsful Deity
How he before the thunderous throne doth lie,
Liſtening to what unſhorn Apollo ſings
To the touch of golden wires, while Hebe brings
Immortal nectar to her kingly ſire:
Then paſſing through the ſpheres of watchful fire,

Ver. 36. ——— *the* thunderous *throne*] It has been propoſed by Jortin to read "the *Thunderer's* throne." *Thunderous*, indeed, might be an errour of the preſs. But *thunderous* is more in Milton's manner, and conveys a new and a ſtronger image. Beſides the word is uſed in *Par. Loſt*, B. x. 702.

"Notus and Afer black with *thunderous* clouds."

Thunderous is from *Thunder*, as *Slumbrous* from *Slumber*, *Par. Loſt*, B. iv. 615. *Wondrous*, from *Wonder*, is obvious. T. Warton.

Milton adopted this word from Sylveſter, as Mr. Dunſter alſo obſerves, *Du Bart.* 1621, p. 420. "Ruſhing with *thundrous* roar." Todd.

Ver. 37. ——— unſhorn *Apollo*] An epithet by which he is diſtinguiſhed in the Greek and Latin poets. Pindar, *Pyth. Od.* iii. 26. ΑΚΕΡΣΕΚΟΜΑ Φοιβῳ. Hor. *Od.* I. xxi. 2.

"*Intonſum* pueri dicite Cynthium." Newton.

Ver. 40. *Then paſſing through the ſpheres of watchful fire*, &c.] This is a ſublime mode of deſcribing the ſtudy of natural philoſophy. In another college-exerciſe, perhaps written about the ſame time, the ſame thoughts appear. "Nec dubitatis, auditores, etiam in cœlos volare, ibique illa multiformia nubium ſpectra, niviumque coacervatam vim contemplemini—Grandiniſque exinde loculos inſpicite, et armamenta fulminum perſcrutemini." *Pr. W.* ii. 591. But they are in Sylveſter's *Du Bartas*, p. 133. edit. 1621. He ſuppoſes that the ſoul, while impriſoned in the body, often ſprings aloft into the airy regions,

——"And there ſhe learns to knowe
"Th' originals of winde, and hail, and ſnowe;

And miſty regions of wide air next under, 41
And hills of ſnow, and lofts of piled thunder,
May tell at length how green-ey'd Neptune raves,
In Heaven's defiance muſtering all his waves;

" Of lightning, thunder, blazing-ſtars, and ſtorms,
" Of rain and ice, and ſtrange-exhaled forms:
" By th' aire's ſteep ſtairs ſhe boldly climbs aloft
" To the world's chambers: heaven ſhe viſits oft, &c."

See alſo Sylveſter's *Job*, ibid. p. 944. I have elſewhere obſerved, that Milton might here have had an eye on a ſimilar paſſage in Sir David Lyndeſay's *Dreme*. Compare Brewer's *Lingua*, 1607. Reed's *Old Pl.* vol. v. 162. Mendacio ſays, having ſcaled the heavens,

—— " in the province of the meteors,
" I ſaw the cloudy ſhapes of hail and rain,
" Garners of ſnow, and cryſtals full of dew, &c."

T. WARTON.

Drummond, in his *River of Forth Feaſting*, compliments the proficiency of James I, in the ſtudy of natural philoſophy, in ſimilar terms:

" Thou fought'ſt to know this all's eternal ſource,
" Of ever-turning heavens the reſtleſs courſe;
" Their fixed lamps, &c."

But there is a more ſtriking paſſage in Sylveſter, which Mr. Dunſter alſo notices, to be introduced, *Du Bart.* 1621, p. 282.

" Cellars of winde, and *ſhops* of ſulph'ry *thunder*,
" Where ſtormy tempeſts have their vgly birth."

And ſee ibid. p. 77. " Heav'n's azure *loft*." And alſo Liſle's *Du Bart.* 1625, p. 131. " The ſtore-houſes of ſtormes, and forging-*ſhops* of *thunder*." TODD.

Ver. 40. ———————— watchful *fire*,] See *Ode Chr. Nativ.* v. 21. " And all the ſpangled hoſt keep *watch* in order bright." HURD.

We have " *vigil* flamma" in Ovid, *Triſt.* iii. v. 4. And " *vigiles* flammas," *Art. Am.* iii. 463. T. WARTON.

Ver. 43. ———— green-ey'd *Neptune*] Virgil, *Georg.* iv. 451. Of Proteus.

" Ardentes oculos intorſit *lumine glauco*." T. WARTON.

Then ſing of ſecret things that came to paſs
When beldam Nature in her cradle was;
And laſt of kings, and queens, and heroes old,
Such as the wiſe Demodocus once told
In ſolemn ſongs at king Alcinous' feaſt,
While ſad Ulyſſes' ſoul, and all the reſt,
Are held, with his melodious harmony,
In willing chains and ſweet captivity.
But fie, my wandering Muſe, how thou doſt ſtray!
Expectance calls thee now another way;
Thou know'ſt it muſt be now thy only bent
To keep in compaſs of thy predicament:
Then quick about thy purpos'd buſineſs come,
That to the next I may reſign my room.

Ver. 48. *Such as the wiſe Demodocus once told*] He now little thought that Homer's beautiful couplet of the fate of Demodocus could, in a few years, with ſo much propriety be applied to himſelf. He was but too conſcious of his reſemblance to ſome other Greek bards of antiquity, when he wrote the *Paradiſe Loſt*. See B. iii. 33. ſeq. T. WARTON.

Ver. 52. *In willing chains and ſweet captivity.*] A line, as Mr. Bowle obſerves, reſembling one in Taſſo, *Gier. Lib.* c. vi. ſt. 84.

" Giogo di ſervitu dolce e leggiero." T. WARTON.

I may add a line from Sylveſter's *Du Bartas*, edit. 1621, p. 997.

" The *willing chains* of my *captivitie*."

See alſo P. Fletcher's *Purp. Iſl.* c. v. ſt. 53.

" With *pleaſing chain enthralls*." TODD.

Then Ens is repreſented as father of the Predicaments his two ſons, whereof the eldeſt ſtood for Subſtance with his canons, which Ens, thus ſpeaking, explains.

GOOD luck befriend thee, Son; for, at thy birth,
The faery ladies danc'd upon the hearth; 60

Ver. 59. *Good luck befriend thee, Son;* &c.] Here the metaphyſical or logical *Ens* is introduced as a perſon, and addreſſing his eldeſt ſon *Subſtance*. Afterwards the logical *Quantity*, *Quality*, and *Relation*, are perſonified, and ſpeak. This affectation will appear more excuſable in Milton, if we recollect, that every thing, in the maſks of this age, appeared in a bodily ſhape. *Airy Nothing* had not only a "*local habitation and a name,*" but a viſible figure. It is extraordinary, that the pedantry of king James the firſt ſhould not have been gratified with the ſyſtem of logick repreſented in a maſk, at ſome of his academick receptions. The *Predicaments* alone would have furniſhed a conſiderable band of Dramatis Perſonæ. The long and hoary beard of father *Ens* might have been made to exceed any thing that ever appeared on the ſtage. James was once entertained at Oxford, in 1618, with a play called the Marriage of the Arts. T. WARTON.

Ibid. ——————*for, at thy birth,*
The faery ladies danc'd upon the hearth;] This is the firſt and laſt time that the ſyſtem of the Fairies was ever introduced to illuſtrate the doctrine of Ariſtotle's ten categories. It may be remarked, that they both were in faſhion, and both exploded, at the ſame time. T. WARTON.

Ver. 60. ——————*danc'd upon the hearth;*] I fear too much has been ſaid of domeſtick fairies in *L' Allegro*, v. 103. Yet I cannot miſs an opportunity of adding a few words on the ſubject, which may tend to illuſtrate Shakſpeare through Milton. It is not yet ſatisfactorily decided, what Shakſpeare means by calling Mab the *Fairies' Midwife*. *Rom. Jul.* A. i. S. iv.

Thy drowſy nurſe hath ſworn ſhe did them ſpie
Come tripping to the room where thou didſt lie,

Doctor Warburton would read the *Fancy's Midwife:* for, he argues, it cannot be underſtood that ſhe performed the *office* of *midwife* to the fairies. Mr. Steevens, much more plauſibly, ſuppoſes her to be here called the *Fairies' Midwife*, becauſe it was her "department to *deliver* the fancies of ſleeping men of their *dreams*." But I apprehend, and with no violence of interpretation, that the poet means *The Midwife among the Fairies*, becauſe it was her peculiar employment to ſteal the new-born babe in the night, and to leave another in its place. The poet here uſes her *general* appellation and character, which yet has ſo far a proper reference to the preſent train of fiction, as that her illuſions were practiſed on perſons in bed or aſleep; for ſhe not only haunted women in childbed, but was likewiſe the incubus or night-mare. Shakſpeare, by employing her here, alludes at large to her midnight pranks performed on ſleepers: but denominates her from that moſt notorious one, of her perſonating the drowſy midwife who was inſenſibly carried away into ſome diſtant water, and ſubſtituting a new birth in the bed or cradle. It would clear the appellation to read, under the ſenſe aſſigned, The *Fairie Midwife*. The poet avails himſelf of Mab's appropriate province in giving her this new nocturnal agency. T. Warton.

Ver. 62. *Come tripping to the room* &c.] So barren, unpoetical, and abſtracted a ſubject, could not have been adorned with finer touches of fancy. See alſo, v. 69.

"A Sibyl old, &c."

And in this illuſtration there is great elegance, v. 83.

"To find a foe, &c."

The addreſs of *Ens* is a very ingenious enigma on *Subſtance*.

T. Warton.

Came tripping to the room, &c. is an alluſion to the ſuperſtition, noticed by Shakſpeare, *Hen. IV.* P. i. A. i. S. i.

——— "O, that it could be prov'd,
"That ſome *night-tripping fairy* had exchang'd
"In cradle-cloths our children where they lay, &c."

Todd.

And, ſweetly ſinging round about thy bed,
Strew all their bleſſings on thy ſleeping head.
She heard them give thee this, that thou ſhouldſt ſtill
From eyes of mortals walk inviſible:
Yet there is ſomething that doth force my fear;
For once it was my diſmal hap to hear
A Sibyl old, bow-bent with crooked age,
That far events full wiſely could preſage,
And, in time's long and dark proſpective glaſs,
Foreſaw what future days ſhould bring to paſs:
" Your ſon," ſaid ſhe, (" nor can you it prevent)
" Shall ſubject be to many an Accident.
" O'er all his brethren he ſhall reign as king,
" Yet every one ſhall make him underling;
" And thoſe, that cannot live from him aſunder,
" Ungratefully ſhall ſtrive to keep him under;
" In worth and excellence he ſhall out-go them,
" Yet, being above them, he ſhall be below
" them;

Ver. 74. *Shall ſubject be to many an* Accident.] A pun on the logical *Accidens*. T. Warton.

Ver. 75. *O'er all his brethren he ſhall reign as king,*] The Predicaments are his brethren: of or to which he is the *Subjectum*, although firſt in excellence and order.

Ungratefully ſhall ſtrive to keep him under; They cannot exiſt, but as inherent in *Subſtance*.

From others he ſhall ſtand in need of nothing. He is ſtill *Subſtance*, with, or without, *Accident*.

Yet on his brothers ſhall depend for clothing. By whom he is *cloathed*, ſuperinduced, modified, &c. But he is ſtill the ſame. T. Warton.

" From others he ſhall ſtand in need of nothing,
" Yet on his brothers ſhall depend for clothing.
" To find a foe it ſhall not be his hap,
" And Peace ſhall lull him in her flowery lap;
" Yet ſhall he live in ſtrife, and at his door
" Devouring War ſhall never ceaſe to roar;
" Yea, it ſhall be his natural property
" To harbour thoſe that are at enmity.
" What power, what force, what mighty ſpell,
" if not
" Your learned hands, can looſe this Gordian
" knot?"

Ver. 83. *Subſtantia ſubſtantiæ novæ contrariatur,* is a ſchool-maxim. T. WARTON.

Ver. 84. *And Peace ſhall* lull *him in her* flowery lap;] So in Harrington's *Arioſto,* c. xlv. 1.

" Who long were *lul'd* on high in Fortune's *lap.*"

And in William Smith's *Chloris,* 1596.

" Whom Fortune never dandled in her *lap.*"

And in Spenſer's Teares of the Muſes, *Terpſich.* ſt. i.

" Whoſo hath in the *lap* of ſoft delight
" Been long time *lul'd.*"

And we have the *flowery lap* of ſome irriguous valley," in *Par. Loſt,* B. iv. 254. T. WARTON.

Ver. 86. *Devouring* War *ſhall never* ceaſe *to* roar;] So in *Par. Loſt,* B. xi.

" The brazen throat of *War* had *ceas'd* to *roar.*" TODD.

Ver. 88. *To harbour thoſe that are at enmity.*] His *Accidents.* T. WARTON.

The next Quantity *and* Quality *ſpake in proſe; then* Relation *was called by his name.*

RIVERS, ariſe; whether thou be the ſon
Of utmoſt Tweed, or Ooſe, or gulphy Dun,
Or Trent, who, like ſome Earth-born giant, ſpreads
His thirty arms along the indented meads;

Ver. 91. *Rivers, ariſe;* &c.] Milton is ſuppoſed, in the invocation and aſſemblage of theſe rivers, to have had an eye on Spenſer's Epiſode of the Nuptials of Thames and Medway, *Faer. Qu.* iv. xi. I rather think he conſulted Drayton's *Polyolbion*. It is hard to ſay, in what ſenſe, or in what manner, this introduction of the rivers was to be applied to the ſubject.

T. WARTON.

Ver. 93. *Or Trent, who, like ſome Earth-born giant, ſpreads*
His thirty arms along the indented meads;] It is ſaid that there were thirty ſorts of fiſh in this river, and thirty religious houſes on its banks. See Drayton, *Polyolb.* S. xii. vol. iii. p. 906. Drayton adds, that it was foretold by a wiſard,

" And thirty ſeveral ſtreames, from many a fundry way,
" Unto her greatneſs ſhall their watry tribute pay."

Theſe traditions, on which Milton has raiſed a noble image, are a rebus on the name *Trent*. T. WARTON.

Ver. 94. ——— ——— indented *meads;*] *Indent*, in this ſenſe and context, is in Sylveſter's *Du Bartas*, D. iii. W. i.

" Our ſiluer Medway, which doth deepe *indent*
" The flowerie *medowes* of my native Kent."

And Drayton ſpeaks of " creeks *indenting* the land," *Polyolb.* S. i. T. WARTON.

See alſo *Du Bart.* ed. ſupr. p. 775.

——— " There ſilver torrents ruſh,
" *Indenting meads* and paſtures, as they paſs." TODD.

Or ſullen Mole, that runneth underneath;
Or Severn ſwift, guilty of maiden's death;
Or rocky Avon, or of ſedgy Lee,
Or coaly Tine, or ancient hallow'd Dee;
Or Humber loud, that keeps the Scythian's name;
Or Medway ſmooth, or royal-tower'd Thame.

[*The reſt was proſe.*]

Ver. 95. *Or ſullen Mole, that runneth underneath;*] At Mickleham near Darking in Surrey, the river Mole during the ſummer, except in heavy rains, ſinks through its ſandy bed into a ſubterraneous and inviſible channel. In winter it conſtantly keeps its current. This river is brought into one of our author's religious diſputes. "To make the word *Gift*, like the river *Mole* in Surrey, to run under the bottom of a long line, and ſo to ſtart up and to govern the word *preſbytery*, &c." *Pr. W.* vol. i. 92. T. Warton.

Ver. 96. *Or Severn ſwift, guilty of maiden's death;*] The maiden is Sabrina. See *Comus*, v. 827. T. Warton.

Ver. 98. ——— *ancient* hallow'd *Dee*;] In Apollonius Rhodius we have Φάσιδι συμφέρεται ἸΕΡΟΝ ῥέον. *Argon.* iv. 134. And in Theocritus, Ἀχιδος ἸΕΡΟΝ ὕδωρ. *Idyl.* i. 69. See alſo "*Divine* Alpheus," in *Arcades*, v. 30. Other proofs might be added. But Milton is not claſſical here. Dee's divinity was Druidical. From the ſame ſuperſtition, ſome rivers in Wales are ſtill held to have the gift or virtue of prophecy. Gyraldus Cambrenſis, who writes in 1188, is the firſt who mentions Dee's ſanctity, and from the popular traditions. See Note on *Lycidas*, ver. 55. T. Warton.

Randolph, in his *Poems*, notices alſo "the *holy* Dee," edit. 1640, p. 48. But ſee Spenſer, *Faer. Qu.* iv. xi. 39, and the notes there, edit. 1805. Todd.

Ver. 99. *Or Humber loud, that keeps the Scythian's name;*] Humber, a Scythian king, landed in Britain three hundred years before the Roman invaſion, and was drowned in this river by Locrine, after conquering king Albanact. See Drayton. *Polyolb.*

S. viii. vol. ii. p. 796. Drayton has made a moſt beautiful uſe of this tradition in his Elegy, " Upon three ſons of the Lord Sheffield drowned in Humber," *Elegies*, vol. iv. p. 1244.

" O cruell Humber, guiltie of their gore!
" I now believe, more than I did before,
" The Britiſh ſtory, whence thy name begun,
" Of kingly Humber, an invading Hun,
" By thee devoured: for 'tis likely thou
" With bloud wert chriſten'd, bloud-thirſty, till now
" The Ouſe and Done." T. WARTON.

Ver. 100. *Or Medway ſmooth, or royal-tower'd Thame.*] The ſmoothneſs of the Medway is characteriſed in Spenſer's [not Spenſer's but Lodowick Bryſkett's] *Mourning Muſe of Theſtylis.*

" The Medwaies ſilver ſtreames,
" That wont ſo *ſtill to glide*,
" Were troubled now and wroth."

The royal towers of Thames imply Windſor caſtle, familiar to Milton's view, and to which I have already remarked his alluſions. T. WARTON.

AN

EPITAPH

ON THE

ADMIRABLE DRAMATICK POET

*W. SHAKSPEARE**.

WHAT needs my Shakſpeare, for his honour'd bones,
The labour of an age in piled ſtones?

* This is but an ordinary poem to come from Milton, on ſuch a ſubject. But he did not yet know his own ſtrength, or was content to diſſemble it, out of deference to the falſe taſte of his time. The conceit, of Shakſpeare's *lying ſepulcher'd in a tomb of his own making*, is in Waller's manner, not his own. But he made Shakſpeare amends in his *L'Allegro*, v. 133. HURD.

Birch, and from him doctor Newton, aſſerts, that this copy of verſes was written in the twenty-ſecond year of Milton's age, and printed with the Poems of Shakſpeare at London in 1640. It firſt appeared among other recommendatory verſes, prefixed to the folio edition of Shakſpeare's plays in 1632. But without Milton's name or initials. This therefore is the firſt of Milton's pieces that was publiſhed.

It was with great difficulty and reluctance, that Milton firſt appeared as an author. He could not be prevailed upon to put his name to *Comus*, his firſt performance of any length that was printed, notwithſtanding the ſingular approbation with which it had been previouſly received in a long and extenſive courſe of private circulation. *Lycidas*, in the Cambridge collection, is only ſubſcribed with his initial. Moſt of the other contributors have left their names at full length.

We have here reſtored the title from the ſecond folio of Shakſpeare. T. WARTON.

This Epitaph is dated 1630, in Milton's own edition of his poems in 1673. TODD.

Or that his hallow'd reliques ſhould be hid
Under a ſtar-ypointing pyramid?
Dear ſon of memory, great heir of fame,
What need'ſt thou ſuch weak witneſs of thy name!
Thou, in our wonder and aſtoniſhment,
Haſt built thyſelf a live-long monument.
For whilſt, to the ſhame of ſlow-endeavouring art,
Thy eaſy numbers flow; and that each heart
Hath, from the leaves of thy unvalued book,
Thoſe Delphick lines with deep impreſſion took;
Then thou, our fancy of itſelf bereaving,
Doſt make us marble with too much conceiving;

Ver. 5. *Dear ſon of memory,*] He honours his favourite Shakſpeare with the ſame relation as the Muſes themſelves. For the Muſes are called by the old poets "*the daughters of memory.*" See Heſiod, *Theog.* v. 53. NEWTON.

The phraſe, *ſon of memory*, might be caught perhaps from Browne, who, deſcribing the Engliſh poets, thus addreſſes them, *Brit. Paſt.* 1616, B. ii. S. i. p. 27.

"Yee Engliſh ſhepheards, *ſonnes of memory.*"

And in the ſame page, ſpeaking of Spenſer's death, he ſays that there would be raiſed, "in honour of his worthy name,

"A *piramis*, whoſe head (like winged Fame)
"Should pierce the clouds, yea, *ſeeme the ſtars to kiſſe;*
"And Mauſolus' great toombe might ſhrowd in his."

TODD.

Ver. 8. ——— *a* live-long *monument.*] It is *laſting* in the folio Shakſpeare, and in ſeveral editions of Milton's Poems ſubſequent to thoſe publiſhed in his life-time. Milton's own reading is *live-long.* TODD.

Ver. 11. ——— *the leaves of thy* unvalued *book,*] "Thy *invaluable* book." So, in *The Weakeſt goeth to the Wall*, 1600.

"Are not our vowes already regiſterd
"Vpon the *vnvalued* ſepulchre of Chriſt?"

And, ſo ſepúlcher'd, in ſuch pomp doſt lie,
That kings, for ſuch a tomb, would wiſh to die. *

And, in Shakſpeare, *Rich. III.* A. i. S. iv.

" Ineſtimable ſtones, *unvalued* jewels." TODD.

Ver. 15. *And, ſo* ſepúlcher'd,] Accented on the ſecond ſyllable, as in Shakſpeare, *Rape of Lucrece;*

" May likewiſe be *ſepúlcher'd* in thy ſhade." MALONE.

* Mr. F. Townſend has obſerved, that Milton appears to have been no ſtranger to an epitaph on the tomb of Sir Thomas Stanley, knt. ſecond ſon of Edward Earl of Derby; which was remaining on the north-ſide of the chancel of the church of Tong, in the county of Salop, in 1663, when Sir William Dugdale made the laſt viſitation of that county: and which Sir William, in a marginal note, ſays, was written by Shakſpeare. This epitaph, which Mr. Townſend has inſerted, from C. 35. fol. 20. in the College of Arms, as a note to Rowe's *Life of Shakſpeare*, is here ſubjoined in conſequence of his ingenious remark:

" Aſke who lies here, but do not weepe;
" He is not dead, he doth but ſleepe:
" This ſtony regiſter is for his bones,
" His fame is more perpetuall than theſe ſtones;
" And his own goodneſſe, with himſelf being gone,
" Shall live when earthly monument is none.
" Not monumentall ſtone preſerves our fame,
" Nor ſkye-aſpiring piramids our name;
" The memory of him for whom this ſtands,
" Shall out-live marble and defacers' hands:
" When all to time's conſumption ſhall be given,
" Stanley, for whom this ſtands, ſhall ſtand in Heaven."

TODD.

ON THE

UNIVERSITY CARRIER,

Who ſickened in the time of his vacancy, being forbid to go to London, by reaſon of the plague.*

HERE lies old Hobſon; Death hath broke his girt,
And here, alas! hath laid him in the dirt;
Or elſe the ways being foul, twenty to one,
He's here ſtuck in a ſlough, and overthrown.
'Twas ſuch a ſhifter, that, if truth were known,
Death was half glad when he had got him down;
For he had, any time this ten years full,
Dodg'd with him betwixt Cambridge and *The Bull.*
And ſurely Death could never have prevail'd,
Had not his weekly courſe of carriage fail'd;
But lately finding him ſo long at home,
And thinking now his journey's end was come,
And that he had ta'en up his lateſt inn,
In the kind office of a chamberlin

* I wonder Milton ſhould ſuffer theſe two things on Hobſon to appear in his edition of 1645. He, who at the age of nineteen, had ſo juſt a contempt for,

" Thoſe new-fangled toys, and trimming ſlight,
" Which take our new fantaſticks with delight." HURD.

Ver. 14. *In the kind office of a chamberlin* &c.] I believe the Chamberlain is an officer not yet diſcontinued in ſome of the

Show'd him his room where he muſt lodge that night,
Pull'd off his boots, and took away the light:
If any aſk for him, it ſhall be ſed,
" Hobſon has ſupt, and's newly gone to bed."

ANOTHER *on the ſame**.

HERE lieth one, who did moſt truly prove
That he could never die while he could move;
So hung his deſtiny, never to rot
While he might ſtill jog on and keep his trot,

old inns in the city. But Chytraeus a German, who viſited England about 1580, and put his travels into Latin verſe, mentions it as an extraordinary circumſtance, that it was the cuſtom of our inns to be waited upon by women. In Peele's *Old Wives Tale*, Fantaſtique ſays, " I had euen as liue the chamberlaine of the White Horſe had called me vp to bed." A. i. S. 1. T. WARTON.

At this time theſe officers appear to have been pretty numerous; for, in a letter, dated 1635, it is ſaid, " Another ſcrutiny was made of the number of *chamberlains*, tapſters, and hoſtlers, which came to above 40,000." See Lord Strafford's Letters, fol. vol. i. p. 437. TODD.

* Hobſon's inn at London was the Bull in Biſhops-gate-ſtreet, where his figure in freſco, with an inſcription, was lately to be ſeen. Peck, at the end of his *Memoirs of Cromwell*, has printed Hobſon's Will, which is dated at the cloſe of the year 1630. He died Jan. 1, 1630, while the plague was in London. This piece was written that year. The proverb, to which Hobſon's caprice, founded perhaps on good ſenſe, gave riſe, needs not to be repeated. Milton was now a ſtudent at Cambridge. Among archbiſhop Sancroft's tranſcripts of poetry made by him at Cam-

Made of ſphere-metal, never to decay
Until his revolution was at ſtay.
Time numbers motion, yet (without a crime
'Gainſt old truth) motion number'd out his time:
And, like an engine, mov'd with wheel and weight,
His principles being ceas'd, he ended ſtraight.
Reſt, that gives all men life, gave him his death,
And too much breathing put him out of breath;
Nor were it contradiction to affirm,
Too long vacation haſten'd on his term.

bridge, now in the Bodleian library, is an anonymous poem on the death of Hobſon. It was perhaps a common ſubject for the wits of Cambridge. I take this opportunity of obſerving, that in the ſame bundle is a poem on Milton's friend *Lycidas*, Mr. King, by Mr. Booth, of Corpus Chriſti, not in the publiſhed collection. Coll. MSS. *Tann.* 465. T. WARTON.

The reader may find the proverb, *Hobſon's choice*, explained in the *Spectator*, vol. vii. No. 509. See alſo Granger's *Biogr. Hiſt.* 8vo. edit. vol. ii. p. 400. Under his print are written theſe lines:

" Laugh not to ſee ſo plaine a man in print,
" The ſhadow's homely, yet ther's ſomething in't:
" Witnes the bagg he wears, (though ſeeming poore)
" The fertile mother of a thouſand more."

The laſt of which lines, with a trifling alteration, is inſcribed upon the bag under his arm at the Bull. The MS. verſes, mentioned by Mr. Warton, of which I have a tranſcript, preſent a ſimilar quaintneſs with a paſſage in Milton's firſt epitaph on this diſtinguiſhed carrier:

" His teame was of the beſt: *nor would he have*
" *Bin mir'd in any way, but in the grave:*
" *And here he ſticks:* ſtill like to ſtand,
" Untill ſome Angell lend his helping hand.
" Thus reſt in peace, thou ever-toyling ſwaine,
" And ſupreme waggoner, next to Charles waine." TODD.

Merely to drive the time away he ſicken'd,
Fainted, and died, nor would with ale be quicken'd;
" Nay," quoth he, on his ſwooning bed out-
" ſtretch'd,
" If I mayn't carry, ſure I'll ne'er be fetch'd,
" But vow, though the croſs doctors all ſtood
" hearers,
" For one carrier put down to make ſix bearers."
Eaſe was his chief diſeaſe; and, to judge right,
He died for heavineſs that his cart went light:
His leiſure told him that his time was come,
And lack of load made his life burdenſome,
That even to his laſt breath, (there be that ſay't)
As he were preſs'd to death, he cried, More weight;
But, had his doings laſted as they were,
He had been an immortal carrier.
Obedient to the moon he ſpent his date
In courſe reciprocal, and had his fate
Link'd to the mutual flowing of the ſeas,
Yet (ſtrange to think) his *wain* was his *encreaſe*:
His letters are deliver'd all and gone,
Only remains this ſuperſcription †.

† Milton's two copies of Verſes on Hobſon are in *Wit Reſtored in ſeverall Select Poems not formerly publiſh't*, 12mo. Lond. 1658, p. 84, 85. They are preceded by a copy, from ſome other pen, on the ſame perſon. Milton's ſecond copy appears alſo in *A Banquet of Jeſts*, 12mo. Lond. 1640, p. 129.

" Here Hobſon lyes, who did moſt truly prove
" That he could never, &c." TODD.

On the new Forcers of Conſcience under the LONG PARLIAMENT.

BECAUSE you have thrown off your Prelate Lord,
And with ſtiff vows renounc'd his Liturgy,
To ſeiſe the widow'd whore Plurality
From them whoſe ſin ye envied, not abhorr'd:
Dare ye for this adjure the civil ſword 5

Ver. 1. *Becauſe you have thrown off your Prelate Lord*, &c.] In railing at eſtabliſhments, Milton condemned not epiſcopacy only. He thought even the ſimple inſtitutions of the new reformation too rigid and arbitrary for the natural freedom of conſcience. He contended for that ſort of individual or perſonal religion, by which every man is to be his own prieſt. When theſe verſes were written, which form an irregular ſonnet, preſbyterianiſm was triumphant: and the independents and the churchmen joined in one common complaint againſt a want of toleration. The church of Calvin had now its hereticks. Milton's haughty temper brooked no human controul. Even the parliamentary hierarchy was too coercive for one who acknowledged only *King Jeſus*. His froward and refining philoſophy was contented with no ſpecies of carnal policy. Conformity of all ſorts was ſlavery. He was perſuaded, that the modern preſbyter was as much calculated for perſecution and oppreſſion as the ancient biſhop. T. WARTON.

Ver. 2. *And with ſtiff vows renounc'd his Liturgy*,] The Directory was enforced under ſevere penalties in 1644. The legiſlature prohibited the uſe of the Book of Common Prayer, not only in places of publick worſhip, but in private families.
T. WARTON.

To force our conſciences that Chriſt ſet free,
And ride us with a claſſick hierarchy
Taught ye by mere A. S. and Rotherford?
Men, whoſe life, learning, faith, and pure intent,

Ver. 7. *And ride us with a claſſick hierarchy*] In the preſbyterian church now eſtabliſhed by law, there were, among others, claſſical aſſemblies. The kingdom of England, inſtead of ſo many dioceſes, was now divided into a certain number of Provinces, made up of repreſentatives from the ſeveral Claſſes within their reſpective boundaries. Every pariſh had a congregational or parochial preſbytery for the affairs of its own circle; theſe parochial preſbyteries were combined into Claſſes, which choſe repreſentatives for the provincial aſſembly, as did the provincial for the national. Thus, the city of London being diſtributed into twelve claſſes, each claſs choſe two miniſters and four lay-elders, to repreſent them in a Provincial Aſſembly, which received appeals from the parochial and claſſical preſbyteries, &c. Theſe ordinances, which aſcertain the age of the piece before us, took place in 1646, and 1647. See Scobell, *Coll.* P. i. p. 99. 150. T. Warton.

Ver. 8. *Taught ye by mere A. S.*] Doctor Newton ſays, "I know not who is meant by A. S. Some book might have been publiſhed, ſigned by theſe letters, and perhaps an equivoque might alſo be intended." The independents were now contending for toleration. In 1643, their principal leaders publiſhed a pamphlet with this title, "An *Apologeticall Narration* of ſome Miniſters formerly exiles in the Netherlands, now members of the Aſſembly of Divines. Humbly ſubmitted to the honourable Houſes of Parliament. By Thomas Goodwyn, Sydrack Sympſon, Philip Nye, Jer. Burroughs, and William Bridge, the authors thereof. Lond. 1643." In quarto. Their ſyſtem is a middle way between Browniſm and preſbytery. This piece was anſwered by one A. S. the perſon intended by Milton. "Some Obſervations and Annotations upon the *Apologeticall Narration*, humbly ſubmitted to the honourable Houſes of Parliament, the moſt reverend and learned divines of the Aſſembly, and all the proteſtant churches here in this iſland and abroad. Lond. 1644."

Would have been held in high eſteem with Paul,
Muſt now be nam'd and printed Hereticks

In quarto. The Dedication is ſubſcribed A. S. The independents then retorted upon A. S. in a pamphlet called "A Reply of the two Brothers to A. S. Wherein you have Obſervations, Annotations, &c. upon the *Apologeticall Narration*. With a plea for liberty of conſcience for the apologiſts church-way: againſt the cavils of the ſaid A. S. formerly called M. S. to A. S. &c. &c. Lond. 1644." In quarto. I quote from the ſecond edition enlarged. There is another piece by A. S. It is called a "Reply to the ſecond Return." This I have never ſeen. His name was never known. T. WARTON.

His name was well known; and a doughty champion he appears to have been in the polemicks of that time: Witneſs his effuſions, entitled "Zerubbabel to Sanballat and Tobiah: or, The firſt part of the Duply to M. S. *alias* Two Brethren, by *Adam Steuart*, &c. Imprim. March 17, 1644." 4°.—Again, "The ſecond part of the Duply to M. S. *alias* Two Brethren. With a brief Epitome and Refutation of all the whole *Independent*-Government: Moſt humbly ſubmitted to the Kings moſt excellent Majeſtie, to the moſt Honorable Houſes of Parliament, the moſt Reverend and Learned Divines of the Aſſembly, and all the Proteſtant Churches in this iſland and abroad, by *Adam Steuart*. Imprim. Octob. 3. 1644." 4°. In this ſecond part the obſervations of the *Two Brethren* are ſtated, and the replies all commence with *A. S.* prefixed. Poſſibly Milton ridicules this minuteneſs, in here writing only "mere A. S." However, the Tracts, above ſtated, contain in their title-pages the name at large. See alſo "An Anſwer to a Libell intitled A coole conference betweene the cleered Reformation and the *Apologeticall Narration*, brought together by a Well-willer to both &c. By *Adam Steuart*. Lond. 1644." 4°. I have found him called, in other tracts of the time, *Doctor* A. Steuart, a Divine of the Church of Scotland. TODD.

Ver. 8. *Rotherford?*] Samuel Rutherford, or Rutherfoord, was one of the chief commiſſioners of the church of Scotland,

By ſhallow Edwards and Scotch what d'ye call:
But we do hope to find out all your tricks,

who ſate with the Aſſembly at Weſtminſter, and who concurred in ſettling the grand points of preſbyterian diſcipline. He was profeſſor of divinity in the univerſity of Saint Andrew's, and has left a great variety of Calviniſtick tracts. He was an avowed enemy to the independents, as appears from his Diſputation on pretended liberty of conſcience, 1649. This was anſwered by John Cotton a Separatiſt of New England. It is hence eaſy to ſee, why Rotherford was an obnoxious character to Milton. Rutherford's *Letters*, called *Joſhua Redivivus*, are the moſt genuine ſpecimen I remember to have ſeen of the enthuſiaſtick cant of the old Scotch divines: more particularly of the eloquence of thoſe preachers, who oppoſed the hierarchy in Scotland about 1637. Their ninth edition, and what is more wonderful in an enlightened age, with a laboured Preface high in their commendation, appeared at Glaſgow ſo late as the year 1765. 8vo. The editor ſays, that his author's "praiſe is already in the churches." In what church, profeſſing any degree of rational religion? T. Warton.

Ver. 12. *By ſhallow Edwards*] It is not the *Gangrena* of Thomas Edwards that is here the object of Milton's reſentment, as Doctor Newton and Mr. Thyer have ſuppoſed. Edwards had attacked Milton's favourite plan of independancy, in a pamphlet full of miſerable invectives, immediately and profeſſedly levelled againſt the *Apologeticall Narration* abovementioned, and entitled "*Antapologia*, or a full anſwer to the *Apologeticall Narration*, &c. Wherein is handled many of the Controverſies of theſe times, by T. Edwards miniſter of the goſpel, Lond. 1644." In quarto. But Edwards had ſome time before publiſhed his opinions againſt congregational churches, "Reaſons againſt the independent government of particular congregations: as alſo againſt the toleration of ſuch churches to be erected in this kingdome. Together with an anſwer to ſuch reaſons as are commonly alledged for a toleration. Preſented in all humility to the honourable houſe of Commons, &c. &c. By Thomas Edwards, &c. Lond. 1641." In quarto. However, in the *Gangrena*, not leſs than in theſe two tracts, it had been his buſineſs to blacken the oppo-

Your plots and packing worſe than thoſe of
Trent,
That ſo the Parliament
May, with their wholeſome and preventive ſhears,
Clip your phylacteries, though bauk your ears,
And ſuccour our juſt fears,

nents of preſbyterian uniformity, that the parliament might check their growth by penal ſtatutes. Againſt ſuch enemies, Milton's chief hope of enjoying a liberty of conſcience, and a permiſſion to be of any religion but popery, was in Cromwell, who for political reaſons allowed all profeſſions; and who is thus addreſſed as the great guardian of religious independence, *Sonn.* xvi. 11.

——————" New foes ariſe,
" Threatening to bind our *ſouls in ſecular chains:*
" Help us to ſave *free conſcience* from the paw
" Of *hireling wolves*, whoſe goſpel is their maw."

T. WARTON.

Ver. 12. ——— *and Scotch what d'ye call:*] Perhaps Henderſon, or George Galaſpie, another Scotch miniſter with a harder name, and one of the eccleſiaſtical commiſſioners at Weſtminſter. John Henderſon appears as a *loving friend* in Rutherford's *Joſhua Redivivus*, B. iii. Epiſt. 50. p. 482. And Hugh Henderſon, B. i. *Epiſt.* 127. p. 186. See alſo, Ibid. p. 152. And Alexander Henderſon, B. i. *Epiſt.* 16. p. 33. But I wiſh not to bewilder myſelf or my readers any further in the library of fanaticiſm. Happily the books, as well as the names, of the enthuſiaſts on both ſides of the queſtion, are almoſt conſigned to oblivion. T. WARTON.

Ver. 14. *Your plots and packing worſe than thoſe of Trent,*] The famous council of Trent. T. WARTON.

Ver. 17. *Clip your phylacteries, though* bauk *your cars,*] That is, although your ears cry out that they need clipping, yet the mild and gentle Parliament will content itſelf, with only clipping away your Jewiſh and perſecuting principles. WARBURTON.

When they ſhall read this clearly in your charge,
New Preſbyter is but old Prieſt writ large. 20

Tickell, I think, is the firſt who gives *baulk*, or *bauk*, from the errata of edition 1673, which has *bank*. Fenton retains the errour from Tonſon's text. It is wonderful that Tonſon, in edit. 1695, ſhould have retained *bank*, without conſulting the Errata of an edition which is his model. The line ſtands thus in the manuſcript,

" Crop ye as cloſe as marginal P——'s ears."

That is, Prynne, whoſe ears were cropped cloſe in the pillory, and who was fond of oſtentatiouſly loading the margin of his voluminous books with a parade of authorities. But why was the line altered when this piece was firſt printed in 1673, as Prynne had been then dead four years? Perhaps he was unwilling to revive, and to expoſe to the triumph of the royaliſts now reſtored, this diſgrace of one of the leading heroes of the late faction; notwithſtanding Prynne's apoſtaſy. The meaning of the preſent context is " Check your inſolence, without proceeding to cruel puniſhments." To *balk*, is to *ſpare*. T. Warton.

Mr. Warton, as well as doctor Newton, is here miſtaken in reſpect to the text; for Mr. Warton thinks that Tickell firſt gave *bauk*, and doctor Newton ſays that *all* the editions read *bank*, although it is corrected in the table of Errata in the edition of 1673. But the truth is, Tonſon's edition of 1713, which is certainly valuable, and which appears to have been Tickell's model, (as I have had ſeveral occaſions to obſerve,) reads " *bauk* your ears." Tonſon's edition of 1747 reads alſo " *baulk*." Fenton reads the ſame, and therefore has not retained the errour. To Mr. Warton's notice of Prynne I muſt add Milton's own account of that voluminous writer, in his treatiſe, *The likeliest means to remove hirelings out of the Church*: " A late hot queriſt for tithes, whom ye may know, *by his wits lying ever beſide him in the margin*, to be ever beſide his wits in the text, a fierce reformer once, now rankled with a contrary heat, &c." Todd.

Ver. 20. *New Preſbyter is but old Prieſt*] He expreſſes the ſame ſentiment in his *Areopagitica*; " Biſhops and Preſbyters are *the ſame to us both name and thing*." See alſo the concluſion of his *Tenure of Kings and Magiſtrates*. Newton.

Ver. 20. ——————— *writ large.*] That is, more domineering and tyrannical. WARBURTON.

Original Various Readings,

On the Forcers of Conſcience.

Ver. 2. ——— the *vacant* whore Plurality.
Ver. 6. To force *the* conſciences &c.
Ver. 12. By *haire-brain'd* Edwards.
Shallow is in the margin; and the pen is drawn through *haire-brain'd.*
Ver. 17. *Crop ye as cloſe as marginal P——'s eares.*

TRANSLATIONS.

TRANSLATIONS.

THE FIFTH ODE OF HORACE, LIB. 1.

WHAT ſlender youth, bedew'd with liquid odours,
Courts thee on roſes in ſome pleaſant cave,

Ver. 1. *What ſlender youth,*] In this meaſure, my friend and ſchool-fellow Mr. William Collins wrote his admired *Ode to Evening*; and I know he had a deſign of writing many more Odes without rhyme. In this meaſure alſo, an elegant *Ode* was written *On the Paradiſe Loſt*, by the late captain Thomas, formerly a ſtudent of Chriſt-church Oxford, at the time that Mr. Benſon gave medals as prizes for the beſt verſes that were produced on Milton at all our great ſchools. It ſeems to be an agreed point, that Lyrick poetry cannot exiſt without rhyme in our language. Some of the Trochaicks, in Glover's *Medea*, are harmonious, however, without rhyme. Jos. WARTON.

Dr. J. Warton might have added, that his own *Ode to Evening* was written before that of his friend Collins; as was a Poem of his, entitled the *Aſſembly of the Paſſions*, before Collins's favourite Ode on that ſubject. There are extant two excellent Odes, of the trueſt taſte, written in unrhyming metre many years ago by two of the ſtudents of Chriſt-church Oxford, and among its chief ornaments, ſince high in the church. One is on the death of Mr. Langton who died on his travels, by the late Dr. Shipley, biſhop of St. Aſaph: the other, by the preſent archbiſhop of York, is addreſſed to George Onſlow, eſquire, the Speaker.

Pyrrha? For whom bind'ſt thou
In wreaths thy golden hair,
Plain in thy neatneſs? O, how oft ſhall he
On faith and changed Gods complain, and ſeas
Rough with black winds, and ſtorms
Unwonted ſhall admire!
Who now enjoys thee credulous, all gold,
Who always vacant, always amiable

But it may be doubted, whether there is ſufficient preciſion and elegance in the Engliſh language without rhyme. In England's *Helicon*, there is *Oenone's complaint, in blank verſe*, by George Peele, written about 1590. Signat. Q. 4. edit. 1614. The verſes indeed are heroick, but the whole conſiſts of quatrains. I will exhibit the firſt ſtanza.

" Melpomene, the muſe of tragicke ſongs
" With mournful tunes, in ſtole of diſmal hue;
" Aſſiſt a ſilly nymph to waile her woe,
" And leave thy luſtie company behind."

T. Warton.

This tranſlation did not appear in the edition of 1645. It is thus entitled in the poet's own edition of 1673. " Quis multa gracilis te puer in roſa, *Rendred almoſt word for word without rhyme according to the Latin meaſure, as near as the language will permit.*" p. 62. This Ode of Horace had appeared long before in an Engliſh dreſs, among " *Certaine Selected Odes of Horace*," tranſlated by John Aſhmore in 1621, 4to. It commences thus:

" What pretty youth, weltring in roſes
" With liquid odors overſpread,
" O Pirrha, thee in's armes incloſes, &c." Todd.

Ver 5. *Plain in thy neatneſs?*] Rather, " *plain* in your *ornaments*." Milton miſtakes the idiomatical uſe and meaning of *munditiæ*. She was *plain* in her *dreſs*: or, more paraphraſtically, in *the manner of adorning herſelf*. The ſenſe of the context is, " For whom do you, who ſtudy no *ornaments of dreſs*, thus unaffectedly bind up your yellow locks?" T. Warton.

Hopes thee, of flattering gales
Unmindful. Hapleſs they,
To whom thou untried ſeem'ſt fair! Me, in my vow'd
Picture, the ſacred wall declares to have hung
My dank and dropping weeds
To the ſtern God of ſea.

From GEOFFREY OF MONMOUTH [a].

BRUTUS *thus addreſſes* DIANA *in the country of* LEOGECIA.

Goddeſs of ſhades, and huntreſs, who at will
Walk'ſt on the rowling ſpheres, and through the deep;
On thy third reign, the earth, look now, and tell
What land, what ſeat of reſt, thou bidſt me ſeek,
What certain ſeat, where I may worſhip thee
For aye, with temples vow'd and virgin quires.

To whom, ſleeping before the altar, DIANA *anſwers in a viſion the ſame night.*

Brutus, far to the weſt, in the ocean wide,
Beyond the realm of Gaul, a land there lies,
Sea-girt it lies, where giants dwelt of old;
Now void, it fits thy people: Thither bend

[a] *Hiſt. Brit.* i. xi. "Diva potens nemorum, &c."

I am informed by Mr. Steevens, who had it from Mr. Spence, that, in Aaron Thompſon's Tranſlation of Geoffry of Monmouth, publiſhed 1718, this addreſs of Brutus, *Diva potens*, and Diana's anſwer, which follows, were tranſlated by Pope for Thompſon's uſe. But ſee this information confirmed by an additional paſſage, firſt publiſhed by Curll, in the *Supplement to Pope's Works*, for M. Cooper, 1757. p. 39. See alſo Thomſon's *Geoffry*, pp. 23, 24. T. WARTON.

Ver. 2. ——— rowling *ſpheres,*] Tickell and Fenton read *lowring* ſpheres. T. WARTON.

Thy courſe; there ſhalt thou find a laſting ſeat;
There to thy ſons another Troy ſhall riſe,
And kings be born of thee, whoſe dreadful might
Shall awe the world, and conquer nations bold [b].

[b] From Milton's *Hiſt. Engl. Pr. W.* vol. i. p. 7. edit. 1698. Theſe Fragments of tranſlation were collected by Tickell from Milton's *Proſe-Works*. T. Warton.

Not by Tickell, but by Tonſon's editor in 1713; who inſerted, among theſe fragments of Milton, ſome tranſlations from Milton's *Defenſio* by Richard Waſhington. Tickell, finding them in the edition of 1713, probably ſuppoſed them to have been the productions of Milton. They have been retained in many ſubſequent editions; but, as they are not the tranſlations of Milton, I have thought them no longer entitled to ſuch rank. Of Richard Waſhington, ſee the note *In Salmaſii Hundredam.*

Todd.

From DANTE [c].

Ah Conſtantine, of how much ill was cauſe,
Not thy converſion, but thoſe rich domains
That the firſt wealthy pope receiv'd of thee [c].

From DANTE [d].

Founded in chaſte and humble poverty,
'Gainſt them that rais'd thee doſt thou lift thy horn,
Impudent whore? where haſt thou plac'd thy hope?
In thy adulterers, or thy ill-got wealth?
Another Conſtantine comes not in haſte [e].

From ARIOSTO [f].

Then paſs'd he to a flowery mountain green,
Which once ſmelt ſweet, now ſtinks as odiouſly:

[c] *Infern.* C. xix. See Hoole's *Arioſto*, B. xvii. v. 552. vol. ii. p. 271. T. WARTON.

[c] From *Of Reformation* in England. *Pr. W.* vol. i. p. 10. T. WARTON.

[d] *Parad.* C. xx. So ſay Tickell and Fenton, from Milton himſelf. But the ſentiment only is in Dante. The tranſlation is from Petrarch, *Sonn.* 108. "Fundata in caſta et humili povertate, &c." Expunged in ſome editions of Petrarch for obvious reaſons. T. WARTON.

[e] From *Of Reformation*, &c. *Pr. W.* vol. i. p. 10. T. WARTON.

[f] C. xxxiv. 80. Tickell and Fenton have added ſome lines from Harrington's verſion. T. WARTON.

The additions, which may be found in Tickell and Fenton, occur in Tonſon's edition of 1713. TODD.

This was the gift, if you the truth will have,
That Conſtantine to good Sylveſter gave [g].

From HORACE [h].

Whom do we count a good man? Whom but he
Who keeps the laws and ſtatutes of the ſenate,
Who judges in great ſuits and controverſies,
Whoſe witneſs and opinion wins the cauſe?
But his own houſe, and the whole neighbourhood,
Sees his foul inſide through his whited ſkin [i].

From EURIPIDES [k].

This is true liberty, when freeborn men,
Having to adviſe the publick, may ſpeak free;
Which he who can, and will, deſerves high praiſe:
Who neither can, nor will, may hold his peace;
What can be a juſter in a ſtate than this [l]?

From HORACE [m].

——— Laughing, to teach the truth,
What hinders? As ſome teachers give to boys
Junkets and knacks, that they may learn apace [n].

[g] From *Of Reformation*, &c. *Pr. W.* vol. i. p. 10. T. Warton.
[h] *Epiſt.* i. xvi. 40.
[i] From *Tetrachordon*, *Pr. W.* vol. i. 239. T. Warton.
[k] IKETIΔ. v. 440.
[l] Milton's Motto to his "*Areopagitica*, A Speech for the liberty of unlicenſed Printing, &c." *Proſe-W.* vol. i. 141. T. Warton.
[m] *Sat.* i. i. 24.
[n] From *Apol. Smectymn.* Pr. W. vol. i. 116. T. Warton.

From HORACE [o].

——— Joking decides great things,
Stronger and better oft than earneſt can [p].

From SOPHOCLES [q].

'Tis you that ſay it, not I. You do the deeds,
And your ungodly deeds find me the words [r].

From SENECA [s].

——— There can be ſlain
No ſacrifice to God more acceptable,
Than an unjuſt and wicked king [t].

[o] *Sat.* i. x. 14.
[p] *Apol. Smectymn.* vol. i. p. 116. T. WARTON.
[q] *Electra*, v. 627.
[r] From *Apol. Smectymn.* Ibid.
[s] *Hercul. Fur.*
[t] From *Tenure of Kings*, &c. *Pr. W.* vol. i. 315. T. WARTON.

PSALM I. *

Done into verſe, 1653.

BLESS'D is the man who hath not walk'd aſtray
In counſel of the wicked, and i' the way
Of ſinners hath not ſtood, and in the ſeat
Of ſcorners hath not ſat. But in the great
Jehovah's law is ever his delight,
And in his law he ſtudies day and night.
He ſhall be as a tree which planted grows
By watery ſtreams, and in his ſeaſon knows
To yield his fruit, and his leaf ſhall not fall,
And what he takes in hand ſhall proſper all.
Not ſo the wicked, but as chaff which fann'd
The wind drives, ſo the wicked ſhall not ſtand
In judgement, or abide their trial then,
Nor ſinners in the aſſembly of juſt men.
For the Lord knows the upright way of the juſt,
And the way of bad men to ruin muſt.

* Metrical pſalmody was much cultivated in this age of fanaticiſm. Milton's father is a compoſer of ſome of the tunes in Ravenſcroft's Pſalms. T. WARTON.

" A literal verſion of the Pſalms may boldly be aſſerted impracticable; for, if it were not, a poet ſo great as Milton would not, even in his earlieſt youth, have proved himſelf ſo very little of a formidable rival, as he has done, to Thomas Sternhold." Maſon's *Eſſays on Engliſh Church Muſick*, 1795, p. 177. In the laſt of theſe tranſlations however, as Mr. Warton obſerves, are ſome very poetical expreſſions. TODD.

PSALM II.

Done Aug. 8, 1653. *Terzetti.*

WHY do the Gentiles tumult, and the Nations
Muſe a vain thing, the kings of the earth upſtand
With power, and princes in their congregations
Lay deep their plots together through each land
Againſt the Lord and his Meſſiah dear?
Let us break off, ſay they, by ſtrength of hand
Their bonds, and caſt from us, no more to wear,
Their twiſted cords: He, who in heaven doth dwell,
Shall laugh; the Lord ſhall ſcoff them; then, ſevere,
Speak to them in his wrath, and in his fell
And fierce ire trouble them; but I, ſaith he,
Anointed have my King (though ye rebel)
On Sion my holy hill. A firm decree
I will declare: The Lord to me hath ſaid,
Thou art my Son, I have begotten thee
This day; aſk of me, and the grant is made;
As thy poſſeſſion I on thee beſtow
The Heathen; and, as thy conqueſt to be ſway'd,

Ver. 18. *The* Heathen;] Mr. Warton, in both editions, reads "The *Heaven*." Todd.

Earth's utmoſt bounds: them ſhalt thou bring
full low
With iron ſcepter bruis'd, and them diſperſe
Like to a potter's veſſel ſhiver'd ſo.
And now be wiſe at length, ye kings averſe,
Be taught, ye Judges of the earth; with fear
Jehovah ſerve, and let your joy converſe
With trembling; kiſs the Son leſt he appear
In anger, and ye periſh in the way,
If once his wrath take fire, like fuel fere.
Happy all thoſe who have in him their ſtay!

PSALM III. Aug. 9, 1653.

When he fled from Abſalom.

LORD, how many are my foes!
How many thoſe,
That in arms againſt me riſe!
Many are they,
That of my life diſtruſtfully thus ſay;
No help for him in God there lies.
But thou, Lord, art my ſhield, my glory,
Thee, through my ſtory,
The exalter of my head I count:
Aloud I cried
Unto Jehovah, he full ſoon replied,
And heard me from his holy mount.

I lay and ſlept; I wak'd again;
For my ſuſtain
Was the Lord. Of many millions
The populous rout
I fear not, though, encamping round about,
They pitch againſt me their pavilions.
Riſe, Lord; ſave me, my God; for thou
Haſt ſmote ere now
On the cheek-bone all my foes,
Of men abhorr'd
Haſt broke the teeth. This help was from the Lord;
Thy bleſſing on thy people flows.

PSALM IV. Aug. 10, 1653.

ANSWER me when I call,
God of my righteouſneſs;
In ſtraits, and in diſtreſs,
Thou didſt me diſenthrall
And ſet at large; now ſpare,
Now pity me, and hear my earneſt prayer.

Ver. 14. —— *my* ſuſtain] The verb converted into a ſubſtantive. So, in *Par. Loſt*, B. iii. 15.

"In that obſcure *ſojourn*."

And in B. vi. 549:

"Inſtant without *diſturb* they took alarm." Todd.

Great ones, how long will ye
My glory have in ſcorn?
How long be thus forborn
Still to love vanity?
To love, to ſeek, to prize,
Things falſe and vain, and nothing elſe but lies?
Yet know the Lord hath choſe,
Choſe to himſelf apart,
The good and meek of heart;
(For whom to chooſe he knows)
Jehovah from on high
Will hear my voice, what time to him I cry.
Be aw'd, and do not ſin;
Speak to your hearts alone,
Upon your beds, each one,
And be at peace within.
Offer the offerings juſt
Of righteouſneſs, and in Jehovah truſt.
Many there be that ſay,
Who yet will ſhow us good?
Talking like this world's brood;
But, Lord, thus let me pray;
On us lift up the light,
Lift up the favour of thy countenance bright.
Into my heart more joy
And gladneſs thou haſt put,
Than when a year of glut
Their ſtores doth over-cloy,
And from their plenteous grounds
With vaſt encreaſe their corn and wine abounds.

In peace at once will I
Both lay me down and ſleep;
For thou alone doſt keep
Me ſafe where'er I lie;
As in a rocky cell
Thou, Lord, alone, in ſafety mak'ſt me dwell.

PSALM V. Aug. 12, 1653.

JEHOVAH, to my words give ear,
My meditation weigh;
The voice of my complaining hear,
My King and God; for unto thee I pray.
Jehovah, thou my early voice
Shalt in the morning hear;
I' the morning I to thee with choice
Will rank my prayers, and watch till thou appear.
For thou art not a God that takes
In wickedneſs delight;
Evil with thee no biding makes;
Fools or mad men ſtand not within thy ſight.
All workers of iniquity
Thou hat'ſt; and them unbleſt
Thou wilt deſtroy that ſpeak a lye;
The bloody and guileful man God doth deteſt.
But I will, in thy mercies dear,
Thy numerous mercies, go
Into thy houſe; I, in thy fear,
Will towards thy holy temple worſhip low.

Lord, lead me in thy righteouſneſs,
Lead me, becauſe of thoſe
That do obſerve if I tranſgreſs;
Set thy ways right before, where my ſtep goes.
For, in his faltering mouth unſtable,
No word is firm or ſooth;
Their inſide, troubles miſerable;
An open grave their throat, their tongue they ſmooth.
God, find them guilty, let them fall
By their own counſels quell'd;
Puſh them in their rebellions all
Still on; for againſt thee they have rebell'd.
Then all, who truſt in thee, ſhall bring
Their joy; while thou from blame
Defend'ſt them, they ſhall ever ſing
And ſhall triúmph in thee, who love thy name.
For thou, Jehovah, wilt be found
To bleſs the juſt man ſtill;
As with a ſhield, thou wilt ſurround
Him with thy laſting favour and good will.

Ver. 26. *Sooth* is true. T. WARTON.

So, *On the death of a fair Inf.* v. 51. "O tell me *ſooth*." And, *Com.* 823. "The *ſootheſt* ſhepherd." See alſo *Macbeth*, "If thy ſpeech be *ſooth*, I care not &c." TODD.

Ver. 28. ——— *their tongue they* ſmooth.] *Par. Reg.* iv. 5. "That *ſleek'd* his tongue." TODD.

PSALM VI. Aug. 13, 1653.

LORD, in thine anger do not reprehend me,
Nor in thy hot diſpleaſure me correct;
Pity me, Lord, for I am much deject,
And very weak and faint; heal and amend me:
For all my bones, that even with anguiſh ake,
Are troubled, yea my ſoul is troubled ſore;
And thou, O Lord, how long? Turn, Lord; reſtore
My ſoul; O ſave me for thy goodneſs ſake:
For in death no remembrance is of thee;
Who in the grave can celebrate thy praiſe?
Wearied I am with ſighing out my days;
Nightly my couch I make a kind of ſea;
My bed I water with my tears; mine eye
Through grief conſumes, is waxen old and dark
I' the midſt of all mine enemies that mark.
Depart, all ye that work iniquity,
Depart from me; for the voice of my weeping
The Lord hath heard; the Lord hath heard my prayer;
My ſupplication with acceptance fair
The Lord will own, and have me in his keeping.
Mine enemies ſhall all be blank, and daſh'd

Ver. 3. ——————————— deject,] *Dejected.* See the note on Par. Reg. B. i. 439. Todd.

Ver. 21. *Mine enemies ſhall all be* blank, *and* daſh'd
With much confuſion;] *Blank*, as in *Comus*, v. 432.

With much confuſion; then, grown red with ſhame,
They ſhall return in haſte the way they came,
And in a moment ſhall be quite abaſh'd.

" And noble grace, that *daſh'd* brute violence
" With ſudden adoration and *blank* awe." T. Warton.

So, in Archbiſhop Parker's *Tranſlation* of the viii[th] Pſalm, p. 14.

" Thy *foes to blanke:* their threats to danke,
" to ſtill th' aduenger fell."

But ſee Milton's *Anſw. to Eikon Baſilike*, Ch. 21. " The damſell of Burgundy, at ſight of her own letter, was ſoon *blank*," i. e. confounded. See alſo *Par. Reg.* B. ii. 120. Todd.

PSALM VII. Aug. 14, 1653.

Upon the words of Chuſh the Benjamite againſt him.

LORD, my God, to thee I fly;
Save me and ſecure me under
Thy protection, while I cry;

Ver. 1. This is a very pleaſing ſtanza, and which I do not elſewhere recollect. T. Warton.

In Sir Philip Sidney's *Aſtrophel and Stella*, the eleventh ſong preſents a ſimilar metre, although the ſtanza conſiſts of only five lines. I will cite a ſtanza:

" Well, in abſence this will die;
" Leave to ſee, and leave to wonder:
" Abſence ſure will help, if I
" Can learn how myſelf to ſunder
" From what in my heart doth lie."

In Sylveſter's Poems, after his tranſlation of Du Bartas, ed. 1621, p. 609, there is *An Ode to Aſtræa*, of ſimilar metre alſo, and the ſtanza conſiſting of ſeven lines. There is no example of this

Left, as a lion, (and no wonder)
He haſte to tear my ſoul aſunder,
Tearing, and no reſcue nigh.

Lord, my God, if I have thought
Or done this; if wickedneſs
Be in my hands; if I have wrought
Ill to him that meant me peace;
Or to him have render'd leſs,
And not freed my foe for nought;

Let the enemy purſue my ſoul,
And overtake it; let him tread
My life down to the earth, and roll

ſtanza, in Sandy's elegant paraphraſe of the Pſalms; where however, among a variety of meaſures, the Trochaick couplet, of ſeven ſyllables, may be found. In the early tranſlation of the Pſalms, by Archbiſhop Parker, no ſimilar ſtanza occurs; although different metres are employed. I take this occaſion to obſerve, that the thirty-ſixth pſalm, in this ancient tranſlation, exhibits the uſage of the Anapæſtick meaſure, at that period, in our poetry. Theſe pſalms were finiſhed in 1557, and a few years afterwards printed. See the Hiſt. of Eng. Poetry, vol. iii. 182. They were never publiſhed. It has been ſaid that the archbiſhop permitted his wife dame Margaret to preſent the book to ſome of the nobility. See Hiſt. of Eng. Poet. ut ſupr. She probably preſented to the Church of Canterbury the copy, very curiouſly bound, which is now in the library of that cathedral. The book is extremely ſcarce. I will exhibit a ſtanza from the 36th pſalm above-mentioned:

" The wordes of his mouth be unrightfully wayed,
" In fleyghty deceit be they craftely layed:
" Quyte ceaſed he hath to behaue hym aryght,
" Good deed for to do hath he driuen from hys fyght."

TODD.

In the duſt my glory dead,
In the duſt; and there, out-ſpread,
Lodge it with diſhonour foul.

Riſe, Jehovah, in thine ire,
Rouſe thyſelf amidſt the rage
Of my foes that urge like fire;
And wake for me, their fury aſſwage;
Judgement here thou didſt engage
And command, which I deſire.

So the aſſemblies of each nation
Will furround thee, ſeeking right;
Thence to thy glorious habitation
Return on high, and in their ſight.
Jehovah judgeth moſt upright
All people from the world's foundation.

Judge me, Lord; be judge in this
According to my righteouſneſs,
And the innocence which is
Upon me: cauſe at length to ceaſe
Of evil men the wickedneſs,
And their power that do amiſs.

But the juſt eſtabliſh faſt,
Since thou art the juſt God that tries
Hearts and reins. On God is caſt
My defence, and in him lies,
In him who, both juſt and wiſe,
Saves the upright of heart at laſt.

God is a juſt judge and ſevere,
And God is every day offended;
If the unjuſt will not forbear,
His ſword he whets, his bow hath bended
Already, and for him intended
The tools of death, that waits him near.

(His arrows purpoſely made he
For them that perſecute.) Behold,
He travels big with vanity;
Trouble he hath conceiv'd of old,
As in a womb; and from that mould
Hath at length brought forth a lie.

He digg'd a pit, and delv'd it deep,
And fell into the pit he made;
His miſchief, that due courſe doth keep,
Turns on his head; and his ill trade
Of violence will, undelay'd,
Fall on his crown with ruin ſteep.

Ver. 55. ——— *and* delv'd *it deep,*] *Delve* was not now obſolete. So, *On the Death of a fair Infant*, v. 32.

" Hid from the world in a low-*delved* tomb."

What is now a *dell*, an open pit, was once a *delve*. Spenſer, *Faer. Qu.* ii. viii. 4.

" Which to that ſhady *delve* him brought at laſt."

Again, iii. iii. 7.

" In a deep *delve*, far from the view of day."

Ibid. iv. i. 20.

" It is a darkſome *delve*, farre under ground."

And in Jonſon. But Spenſer has alſo *dell*. T. WARTON.

Then will I Jehovah's praiſe
According to his juſtice raiſe,
And ſing the Name and Deity
Of Jehovah the Moſt High.

PSALM VIII. Aug. 14, 1653.

O JEHOVAH our Lord, how wonderous great
And glorious is thy Name through all the earth!
So as above the heavens thy praiſe to ſet
Out of the tender mouths of lateſt birth.

Out of the mouths of babes and ſucklings thou
Haſt founded ſtrength, becauſe of all thy foes,
To ſtint the enemy, and ſlack the avenger's brow,
That bends his rage thy Providence to oppoſe.

When I behold thy heavens, thy fingers' art,
The moon, and ſtars, which thou ſo bright haſt ſet
In the pure firmament; then ſaith my heart,
O, what is man that thou remembreſt yet,

Ver. 7. *To ſtint the* enemy, *and ſlack the avenger's brow,*] Here is a moſt violent ceſure in the laſt ſyllable of *enemy*. See alſo above, *Pſ.* v. 16, *Pſ.* vii. 22. T. Warton.

Ver. 11. *In the* pure firmament;] *Par. Loſt*, B. vii. 264. "The *firmament*, expanſe of liquid, *pure*." Todd.

And think'ſt upon him; or of man begot,
That him thou viſit'ſt, and of him art found!
Scarce to be leſs than Gods, thou mad'ſt his lot,
With honour and with ſtate thou haſt him crown'd.

O'er the works of thy hand thou mad'ſt him Lord,
Thou haſt put all under his lordly feet;
All flocks, and herds, by thy commanding word,
All beaſts that in the field or foreſt meet,

Fowl of the heavens, and fiſh that through the wet
Sea-paths in ſhoals do ſlide, and know no dearth.
O Jehovah our Lord, how wonderous great
And glorious is thy Name through all the earth!

Ver. 21. ——————*fiſh that through the wet*
Sea-paths in ſhoals do ſlide,] Compare *Par. Loſt*, B. vii. 400, &c. And Sandys's tranſlation of this pſalm:

"All that on dales or mountaines feed,
"That ſhady woods or deſarts breed;
"What in the aery region glide,
"Or *through the rowling ocean ſlide.*" TODD.

April. 1648. J. M.

Nine of the Pſalms done into metre, wherein all, but what is in a different character, are the very words of the text, tranſlated from the original.

PSALM LXXX.

1. THOU Shepherd, that doſt Iſrael *keep*,
Give ear *in time of need;*
Who leadeſt like a flock of ſheep
Thy loved Joſeph's ſeed;
That ſitt'ſt between the Cherubs *bright*,
Between their wings out-ſpread;
Shine forth, *and from thy cloud give light*,
And on our foes thy dread.
2. In Ephraim's view and Benjamin's,
And in Manaſſe's ſight,
Awake [a] thy ſtrength, come, and *be ſeen*
To ſave us *by thy might.*
3. Turn us again, *thy grace divine*
To us, O God, *vouchſafe;*
Cauſe thou thy face on us to ſhine,
And then we ſhall be ſafe.
4. Lord God of Hoſts, how long wilt thou,
How long wilt thou declare

[a] *Gnorera.*

Thy [b] ſmoking wrath, *and angry brow*
Againſt thy people's prayer!
5. Thou feed'ſt them with the bread of tears;
Their bread with tears they eat;
And mak'ſt them [c] largely drink the tears
Wherewith their cheeks are wet.
6. A ſtrife thou mak'ſt us *and a prey*
To every neighbour foe;
Among themſelves they [d] laugh, they [d] play,
And [d] flouts at us they throw.
7. Return us, *and thy grace divine,*
O God of Hoſts, *vouchſafe;*
Cauſe thou thy face on us to ſhine,
And then we ſhall be ſafe.
8. A vine from Egypt thou haſt brought,
Thy free love made it thine,
And drov'ſt out nations, *proud and haut,*
To plant this *lovely* vine.

[b] *Gnaſhanta.* [c] *Shaliſh.* [d] *Jilgnagu.*

Ver. 28. *And* flouts *at us*] Sneers, inſults. Biron is deſcribed in *Love's Lab. Loſt* as

——— " a man replete with mocks;
" Full of compariſons, and wounding *flouts.*" TODD.

Ver. 35. ——— proud *and* haut,] So, in *Com.* v. 33.

" An old, and *haughty nation proud* in arms."

Haut, French. T. WARTON.

Milton copies Shakſpeare preciſely, *Rich.* III. A. ii. S. iii.

" And the queen's ſons and brothers, *haught* and *proud.*"

See alſo Lyly's *Woman in the moone,* 1597.

" Thy minde as *hawte* as Jupiters high thoughts."

Sylveſter has " *haut* ambition," *Du Bart.* 1621, p. 287. TODD.

9. Thou didſt prepare for it a place,
And root it deep and faſt,
That it *began to grow apace*,
And fill'd the land *at laſt*.
10. With her *green* ſhade that cover'd *all*,
The hills were *over-ſpread;*
Her boughs as *high as* cedars tall
Advanc'd their lofty head.
11. Her branches *on the weſtern ſide*
Down to the ſea ſhe ſent,
And *upward* to that river *wide*
Her other branches *went*.
12. Why haſt thou laid her hedges low,
And broken down her fence,
That all may pluck her, as they go,
With rudeſt violence?
13. The *tuſked* boar out of the wood
Up turns it by the roots;
Wild beaſts there brouze, and make their food
Her grapes and tender ſhoots.

Ver. 55. ——— there *brouze*,] So the firſt edition, 1673. Newton reads *their*. T. WARTON.

Sandys thus tranſlates this paſſage:

"The *browſing heard* her branches waſte;
"And ſalvage boares plough up her root." TODD.

Ver. 56. *Her grapes, and* tender ſhoots.] So, in *Comus*, v. 296.

"Plucking ripe cluſters from the *tender ſhoots*."
T. WARTON.

14. Return now, God of Hoſts, look down
From Heaven, thy ſeat divine;
Behold *us*, *but without a frown*,
And viſit this *thy* vine.
15. Viſit this vine, which thy right hand
Hath ſet, and planted *long*,
And the young branch, that for thyſelf
Thou haſt made firm and ſtrong.
16. But now it is conſum'd with fire,
And cut *with axes* down;
They periſh at thy dreadful ire,
At thy rebuke and frown.
17. Upon the man of thy right hand
Let thy *good* hand be *laid*;
Upon the ſon of man, whom thou
Strong for thyſelf haſt made.
18. So ſhall we not go back from thee
To ways of ſin and ſhame;
Quicken us thou; then *gladly* we
Shall call upon thy Name.
19. Return us, *and thy grace divine*,
Lord God of Hoſts, *vouchſafe*;
Cauſe thou thy face on us to ſhine,
And then we ſhall be ſafe.

PSALM LXXXI.

1. TO God our ſtrength ſing loud, *and clear*,
Sing loud to God *our King*;
To Jacob's God, *that all may hear*,
Loud acclamations ring.
2. Prepare a hymn, prepare a ſong,
The timbrel hither bring;
The *cheerful* pſaltery bring along,
And harp *with* pleaſant *ſtring*.
3. Blow, *as is wont*, in the new moon
With trumpets' *lofty ſound*,
The appointed time, the day whereon
Our ſolemn feaſt *comes round*.
4. This was a ſtatute *given of old*
For Iſrael *to obſerve*;
A law of Jacob's God, *to hold*,
From whence they might not ſwerve.
5. This he a teſtimony ordain'd
In Joſeph, *not to change*,
When as he paſs'd through Egypt land;
The tongue I heard was ſtrange.
6. From burden, *and from ſlaviſh toil*,
I ſet his ſhoulder free:
His hands from pots, *and miry ſoil*,
Deliver'd were *by me*.
7. When trouble did thee ſore aſſail,
On me then didſt thou call;

And I to free thee *did not fail,*
And led thee out of thrall.
I anſwer'd thee in [a] thunder deep,
With clouds encompaſs'd round;
I tried thee at the water *ſteep*
Of Meriba *renown'd.*
8. Hear, O my People, *hearken well;*
I teſtify to thee,
Thou ancient ſtock of Iſrael,
If thou wilt liſt to me:
9. Throughout the land of thy abode
No alien God ſhall be,
Nor ſhalt thou to a foreign God
In honour bend thy knee.
10. I am the Lord thy God, which brought
Thee out of Egypt land;
Aſk large enough, and I, *beſought,*
Will grant thy full demand.
11. And yet my people would not *hear,*
Nor hearken to my voice;
And Iſrael, *whom I lov'd ſo dear,*
Miſlik'd me for his choice.
12. Then did I leave them to their will,
And to their wandering mind;
Their own conceits they follow'd ſtill,
Their own devices blind.
13. O, that my people would *be wiſe,*
To ſerve me *all their days!*

[a] *Be Scther ragnam.*

And O, that Iſrael would *adviſe*
To walk my *righteous* ways!
14. Then would I ſoon bring down their foes,
That now ſo proudly riſe;
And turn my hand againſt *all thoſe*,
That are their enemies.
15. Who hate the Lord ſhould *then be fain*
To bow to him and bend;
But *they*, *his people*, *ſhould remain*,
Their time ſhould have no end.
16. And he would feed them *from the ſhock*
With flower of fineſt wheat,
And ſatisfy them from the rock
With honey *for their meat.*

PSALM LXXXII.

1. GOD in the [a] great [a] aſſembly ſtands
Of kings and lordly ſtates;
[b] Among the Gods, [b] on both his hands,
He judges and debates.
2. How long will ye [c] pervert the right
With [c] judgement falſe and wrong,
Favouring the wicked *by your might*,
Who thence grow bold and ſtrong?
3. [d] Regard the [d] weak and fatherleſs,
[d] Deſpatch the [d] poor man's cauſe;

[a] *Bugnadath-el.* [b] *Bekerev.* [c] *Tiſkphetu gnavel.* [d] *Shiphtu-dal.*

And [e] raiſe the man in deep diſtreſs
By [e] juſt and equal laws.
4. Defend the poor and deſolate,
And reſcue from the hands
Of wicked men the low eſtate
Of him *that help demands.*
5. They know not, nor will underſtand,
In darkneſs they walk on;
The earth's foundations all are [f] mov'd,
And [f] out of order gone.
6. I ſaid that ye were Gods, yea all
The ſons of God Moſt High;
7. But ye ſhall die like men, and fall
As other princes *die.*
8. Riſe, God; [g] judge thou the earth *in might.*
This *wicked* earth [g] redreſs;
For thou art he who ſhall by right
The nations all poſſeſs.

PSALM LXXXIII.

1. BE not thou ſilent *now at length,*
O God, hold not thy peace;
Sit thou not ſtill, O God of *ſtrength,*
We cry, and do not ceaſe.
2. For lo, thy *furious* foes *now* [a] ſwell,
And [h] ſtorm outrageouſly;

[e] *Hatzdiku.* [f] *Jimmotu.* [g] *Shiphta.*
[h] *Jehemajun.*

And they that hate thee, *proud and fell*,
Exalt their heads full high.
3. Againſt thy people they [b] contrive
[c] Their plots and counſels deep;
[d] Them to enſnare they chiefly ſtrive,
[e] Whom thou doſt hide and keep.
4. Come, let us cut them off, ſay they,
Till they no nation be;
That Iſrael's name for ever may
Be loſt in memory.
5. For they conſult [f] with all their might,
And all, as one in mind,
Themſelves againſt thee they unite,
And in firm union bind.
6. The tents of Edom, and the brood
Of *ſcornful* Iſhmael,
Moab, with them of Hagar's blood,
That in the deſart dwell,
7. Gebal and Ammon *there conſpire*,
And *hateful* Amalec,
The Philiſtines, and they of Tyre,
Whoſe bounds the ſea doth check.
8. With them *great* Aſhur alſo bands,
And doth confirm the knot:
All theſe have lent their armed hands
To aid the ſons of Lot.
9. Do to them as to Midian *bold*,
That waſted all the coaſt;

[b] *Jagnarimu.* [c] *Sod.* [d] *Jirthjagnatſu gnal.*
[e] *Tſephuneca.* [f] *Lev jachdau.*

To Sifera; and, as *is told*,
  Thou didſt to Jabin's *hoſt*,
When, at the brook of Kiſhon *old*,
  They were repuls'd and ſlain,
10. At Endor quite cut off, and roll'd
  As dung upon the plain.
11. As Zeb and Oreb evil ſped,
  So let their princes ſpeed;
As Zeba and Zalmunna *bled*,
  So let their princes *bleed*.
12. *For they amidſt their pride* have ſaid,
  By right now ſhall we ſeiſe
God's houſes, and *will now invade*
  [g] Their ſtately palaces.
13. My God, oh make them as a wheel,
  No quiet let them find;
Giddy and *reſtleſs* let *them reel*,
  Like ſtubble from the wind.
14. As *when* an *aged* wood takes fire
  Which on a ſudden ſtrays,
The *greedy* flame runs higher and higher
  Till all the mountains blaze;
15. So with thy whirlwind them purſue,
  And with thy tempeſt chaſe;
16. [h] And, till they [h] yield thee honour due,

[g] *Neoth Elohim bears both.* [h] *They ſeek thy Name.* Heb.

Ver. 53. Compare the ſimile by Sandys:

" As woods grown dry with age, imbrac'd with fire,
" Whoſe flames above the ſinged hils aſpire;
" So in the tempeſt of thy wrath purſue, &c." TODD.

Ver. 59. —— *till they* yield *thee* honour due,] A phraſe

Lord, fill with ſhame their face.
17 Aſham'd, and troubled, let them be,
Troubled, and ſham'd for ever;
Ever confounded, and ſo die
With ſhame, *and 'ſcape it never.*
18. Then ſhall they know, that Thou, whoſe Name
Jehovah is alone,
Art the Moſt High, *and Thou the ſame*
O'er all the earth *art One.*

from the new tranſlation of the twenty-ninth pſalm, ver. 2. "*Give* the Lord the *honour due* unto his Name." But Mr. Warton, in his *Obſervations on the Faery Queen*, remarks that "*honour due* frequently occurs in Spenſer, from whom Milton, perhaps, adopted it in *L'Allegro:* If I give thee *honour due.*" The phraſe occurs again in *Par. Loſt*, B. iii. 738, and B. v. 817.
TODD.

PSALM LXXXIV.

1. HOW lovely are thy dwellings fair!
O Lord of Hoſts, how dear
The *pleaſant* tabernacles are,
Where thou doſt dwell ſo near!
2. My ſoul doth long and almoſt die
Thy courts, O Lord, to ſee;
My heart and fleſh aloud do cry,
O living God, for thee.
3. There even the ſparrow, *freed from wrong,*
Hath found a houſe of *reſt*;
The ſwallow there, to lay her young,
Hath built her *brooding* neſt;

Even by thy altars, Lord of Hoſts,
They find their ſafe abode;
And home they fly from round the coaſts
Toward thee, my King, my God.
4. Happy, who in thy houſe reſide,
Where thee they ever praiſe!
5. Happy, whoſe ſtrength in thee doth bide,
And in their hearts thy ways!
6. They paſs through Baca's *thirſty* vale,
That dry and barren ground;
As through a fruitful watery dale,
Where ſprings and ſhowers abound.
7. They journey on from ſtrength to ſtrength
With joy and gladſome cheer,
Till all before *our* God *at length*
In Sion do appear.
8. Lord God of Hoſts, hear *now* my prayer,
O Jacob's God give ear;
9. Thou God, our ſhield, look on the face
Of thy anointed *dear*.
10. For one day in thy courts *to be*
Is better, *and more bleſt*,

Ver. 19 to 25. See Sandys's elegant paraphraſe of this paſſage:

"Happy, who on thee depend!
"Thine their way, and thou their end.
"Who, through *Baca* travelling,
"Make that *thirſty vale* a ſpring:"
"Or ſoft ſhowers from clouds diſtill,
"And their emptie ciſterns fill:
"Freſh in ſtrength, their courſe purſue,
"Till they thee in Sion view." TODD.

Than *in the joys of vanity*
A thouſand days *at beſt.*
I, in the temple of my God,
Had rather keep a door,
Than dwell in tents, *and rich abode,*
With ſin *for evermore.*
11. For God the Lord, both ſun and ſhield,
Gives grace and glory *bright;*
No good from them ſhall be withheld
Whoſe ways are juſt and right.
12. Lord *God* of Hoſts, *that reign'ſt on high;*
That man is *truly* bleſt,
Who *only* on thee doth rely,
And in thee only reſt.

PSALM LXXXV.

1. THY land to favour graciouſly
Thou haſt not Lord been ſlack;
Thou haſt from *hard* captivity
Returned Jacob back.
2. The iniquity thou didſt forgive
That wrought thy people woe;
And all their ſin, *that did thee grieve,*
Haſt hid *where none ſhall know.*
3. Thine anger all thou hadſt remov'd,
And *calmly* didſt return
From thy [a] fierce wrath which we had prov'd
Far worſe than fire to burn.

[a] Heb. *The burning heat of thy wrath.*

4. God of our ſaving health and peace,
Turn us, and us reſtore;
Thine indignation cauſe to ceaſe
Towards us, *and chide no more.*
5. Wilt thou be angry without end,
For ever angry thus?
Wilt thou thy frowning ire extend
From age to age on us?
6. Wilt thou not [b] turn and *hear our voice,*
And us again [b] revive,
That ſo thy people may rejoice
By thee preſerv'd alive?
7. Cauſe us to ſee thy goodneſs, Lord,
To us thy mercy ſhew;
Thy ſaving health to us afford,
And life in us renew.
8. *And now,* what God the Lord will ſpeak,
I will *go ſtraight and* hear,
For to his people he ſpeaks peace,
And to his ſaints *full dear,*
To his dear ſaints he will ſpeak peace;
But let them never more
Return to folly, *but ſurceaſe*
To treſpaſs as before.
9. Surely, to ſuch as do him fear
Salvation is at hand;
And glory ſhall *ere long appear*
To dwell within our land.

[b] Heb. *Turn to quicken us.*

10. Mercy and Truth, *that long were miſs'd*,
Now *joyfully* are met;
Sweet Peace and Righteouſneſs have kiſs'd,
And hand in hand are ſet.
11. Truth from the earth, *like to a flower*,
Shall bud and bloſſom *then*;
And Juſtice, from her heavenly bower,
Look down *on mortal men.*
12. The Lord will alſo then beſtow
Whatever thing is good;
Our land ſhall forth in plenty throw
Her fruits *to be our food.*
13. Before him Righteouſneſs ſhall go,
His royal Harbinger:
Then [c] will he come, and not be ſlow,
His footſteps cannot err.

[c] Heb. *He will ſet his ſteps to the way.*

PSALM LXXXVI.

1. THY *gracious* ear, O Lord, incline,
O hear me, *I thee pray*;
For I am poor, and almoſt pine
With need, *and ſad decay.*
2. Preſerve my ſoul; for [a] I have trod
Thy ways, and love the juſt;
Save thou thy ſervant, O my God,
Who *ſtill* in thee doth truſt.

[a] Heb. *I am good, loving, a doer of good and holy things.*

3. Pity me, Lord, for daily thee
I call; 4. O make rejoice
Thy ſervant's ſoul; for, Lord, to thee
I lift my ſoul *and voice.*
5. For thou art good, thou, Lord, art prone
To pardon, thou to all
Art full of mercy, thou *alone*
To them that on thee call.
6. Unto my ſupplication, Lord,
Give ear, and to the cry
Of my *inceſſant* prayers afford
Thy hearing graciouſly.
7. I, in the day of my diſtreſs,
Will call on thee *for aid*;
For thou wilt *grant* me *free acceſs*,
And anſwer *what I pray'd.*
8. Like thee among the Gods is none,
O Lord; nor any works
Of all that other Gods have done
Like to thy *glorious* works.
9. The Nations all whom thou haſt made
Shall come, *and all ſhall frame*
To bow them low before thee, Lord,
And glorify thy Name.

Ver. 19. *Of my* inceſſant prayers] So, in *Par. Loſt*, B. xi. 307.

——— ——— " And, if by *prayer*
" *Inceſſant* I could hope to change the will
" Of him who all things can, I would not ceaſe
" To weary him with my aſſiduous cries." TODD.

10. For great thou art, and wonders great
By thy ſtrong hand are done;
Thou, *in thy everlaſting ſeat*,
Remaineſt God alone.
11. Teach me, O Lord, thy way *moſt right*;
I in thy truth will bide;
To fear thy Name my heart unite,
So ſhall it never ſlide.
12. Thee will I praiſe, O Lord my God,
Thee honour and adore
With my whole heart, and blaze abroad
Thy Name for evermore.
13. For great thy mercy is toward me,
And thou haſt freed my ſoul,
Even from the loweſt hell ſet free,
From deepeſt darkneſs foul.
14. O God, the proud againſt me riſe,
And violent men are met
To ſeek my life, and in their eyes
No fear of thee have ſet.
15. But thou, Lord, art the God moſt mild,
Readieſt thy grace to ſhew,
Slow to be angry, and *art ſtyl'd*
Moſt merciful, moſt true.
16. O, turn to me *thy face at length*,
And me have mercy on;
Unto thy ſervant give thy ſtrength,
And ſave thy handmaid's ſon.
17. Some ſign of good to me afford,
And let my foes *then* ſee,

And be aſham'd; becauſe thou, Lord,
Doſt help and comfort me.

PSALM LXXXVII.

1. AMONG the holy mountains *high*
Is his foundation faſt;
There ſeated in his ſanctuary,
His temple there is plac'd.
2. Sion's *fair* gates the Lord loves more
Than all the dwellings *fair*
Of Jacob's *land, though there be ſtore,*
And all within his care.
3. City of God, moſt glorious things
Of thee *abroad* are ſpoke;
4. I mention Egypt, *where proud kings*
Did our forefathers yoke.
I mention Babel to my friends,
Philiſtia *full of ſcorn;*
And Tyre with Ethiops' *utmoſt ends,*
Lo this man there was born:
5. But *twice that praiſe ſhall in our ear*
Be ſaid of Sion *laſt;*
This and this man was born in her;
High God ſhall fix her faſt.
6. The Lord ſhall write it in a ſcroll
That ne'er ſhall be out-worn,

Ver. 21. *The Lord ſhall write it in a* ſcroll—
When he the nations doth inroll,] So Sandys:

When he the nations doth inroll,
That this man there was born.
7. Both they who ſing, and they who dance,
With ſacred ſongs are there;
In thee *freſh brooks and ſoft ſtreams glance,*
And all my fountains *clear.*

" The Lord, in his eternal *ſcroll,*
" Shall theſe, as citizens, *inroll.*" TODD

PSALM LXXXVIII.

1. LORD God, that doſt me ſave and keep,
All day to thee I cry;
And all night long before thee *weep,*
Before thee *proſtrate lie.*
2. Into thy preſence let my prayer
With ſighs devout aſcend;
And to my cries, that *ceaſeleſs are,*
Thine ear with favour bend.
3. For, cloy'd with woes and trouble ſtore,
Surcharg'd my ſoul doth lie;
My life, *at Death's uncheerful door,*
Unto the grave draws nigh.

Ver. 9. ——————— *trouble* ſtore,] So edition 1673. Tonſon, Tickell, and Fenton, read *ſore.* T. WARTON.

Ver. 11. —— *at* Death's *uncheerful* door,] Another phraſe in the new tranſlation of the Pſalms, *Pſ.* cvii. 18. " They were even hard at *Death's door.*" But the expreſſion had been beautifully employed alſo in our own poetry. See Sackvil's *Induction,*

4. Reckon'd I am with them that paſs
  Down to the *diſmal* pit;
I am a [a]man, but weak alas!
  And for that name unfit.
5. From life diſcharg'd and parted quite
  Among the dead to *ſleep*;
And like the ſlain in *bloody fight*,
  That in the grave lie *deep*.
Whom thou remembereſt no more,
  Doſt never more regard,
Them, from thy hand deliver'd o'er,
  Death's hideous houſe hath barr'd.
6. Thou in the loweſt pit *profound*
  Haſt ſet me *all forlorn*,
Where thickeſt darkneſs *hovers round*,
  In horrid deeps *to mourn*.
7. Thy wrath, *from which no ſhelter ſaves*,
  Full ſore doth preſs on me;
[b]Thou break'ſt upon me all thy waves,
  [b]And all thy waves break me.

of which the earlieſt edition was in 1559, where he deſcribes Old Age:

"His withered fiſt, ſtill knocking at *Death's dore*."

And Drummond's *Sonnet to Sir W. Alexander:*

"Though I have twice been at the *dores of Death*,
"And twice *found ſhut thoſe gates* that euer mourn, &c."

Compare Milton's 24th line of this tranſlation; a line of remarkable energy:

"Death's hideous houſe hath barr'd." TODD.

[a] Heb. *A man without manly ſtrength.*

[b] *The* Hebr. *bears both.*

8. Thou doſt my friends from me eſtrange,
And mak'ſt me odious,
Me to them odious, *for they change*,
And I here pent up thus.
9. Through ſorrow, and affliction great,
Mine eye grows dim and dead;
Lord, all the day I thee entreat,
My hands to thee I ſpread.
10. Wilt thou do wonders on the dead?
Shall the deceas'd ariſe,
And praiſe thee *from their loathſome bed*
With pale and hollow eyes?
11. Shall they thy loving kindneſs tell,
On whom the grave *hath hold?*
Or they, who in perdition *dwell*,
Thy faithfulneſs *unfold?*
12. In darkneſs can thy mighty *hand*
Or wonderous acts be known?
Thy juſtice in the *gloomy* land
Of *dark* oblivion?
13. But I to thee, O Lord, do cry,
Ere yet my life be ſpent;

Ver. 43. ——————— *their loathſome* bed] A phraſe not diſſimilar to that of Shakſpeare's *Romeo:*

" Why I deſcend into this *bed of death*;"

where he means the *tomb* of Juliet. Addiſon thus commences one of his hymns:

" When riſing from the *bed of death*,
" O'erwhelm'd with guilt and fear,
" I ſee my Maker face to face;
" O, how ſhall I appear!" TODD.

And *up to thee* my prayer *doth hie*,
Each morn, and thee prevent.
14. Why wilt thou, Lord, my ſoul forſake,
And hide thy face from me,
15. That am already bruis'd, and [c] ſhake
With terrour ſent from thee?
Bruis'd, and afflicted, and *ſo low*
As ready to expire;
While I thy terrours undergo,
Aſtoniſh'd with thine ire.
16. Thy fierce wrath over me doth flow;
Thy threatenings cut me through:
17. All day they round about me go,
Like waves they me purſue.
18. Lover and friend thou haſt remov'd,
And ſever'd from me far:
They *fly me now* whom I have lov'd,
And as in darkneſs are. *

[c] Heb. *Præ Concuſſione.*

* I will here throw together ſome of the moſt ſtriking ſtanzas in this and the preceding *Pſalms*.

Pſal. lxxx. v. 41.

With her green ſhade that cover'd all,
The hills were over-ſpread,
Her boughs as high as cedars tall
Advanc'd their lofty head.
Return, O God of Hoſts, look down,
From heav'n, thy ſeat divine;
Behold us, but without a frown,
And viſit this thy vine.

Pſ. lxxxi. v. 5.

Prepare a hymn, prepare a ſong,
The timbrel hither bring,

The cheerful pſaltery bring along,
And harp with pleaſant ſtring.

Pſ. lxxxiii. v. 21.

The tents of Edom, and the brood
Of ſcornful Iſhmael,
Moab, with them of Hagar's blood,
That in the deſart dwell.

Ibid. v. 41.

As Zeb and Oreb evil ſped,
So let their princes ſpeed;
As Zeba and Zalmunna bled,
So let their princes bleed.

Ibid. v. 53.

As when an aged wood takes fire,
Which on a ſudden ſtrays,
The greedy flame runs higher and higher,
Till all the mountains blaze:
So with thy whirlwind them purſue,
And with thy tempeſt chaſe, &c.

Pſ. lxxxiv. v. 21.

They paſs through Baca's thirſty vale,
That dry and barren ground;
As through a fruitful watery dale,
Where ſprings and ſhowers abound.

Pſ. lxxxv. v. 45.

Truth from the earth, like to a flower,
Shall bud and bloſſom then:
And Juſtice from her heavenly bower
Look down on mortal men.——
Before him Righteouſneſs ſhall go,
His royal harbinger:
Then will he come, and not be ſlow
His footſteps cannot err.

Pſ. lxxxviiii. v. 5.

Into thy preſence let my prayer
With ſighs devout aſcend;

And to my cries, that ceaſeleſs are,
Thine ear with favour bend.

Pſ. lxxxviii. v. 20.

Whom thou remembereſt no more,
Doſt never more regard,
Them, from thy hand deliver'd o'er,
Death's hideous houſe hath barr'd,
Thou in the loweſt pit profound
Haſt ſet me all forlorn,
Where thickeſt darkneſs hovers round,
In horrid deeps to mourn.——
Through ſorrow, and afflictions great,
Mine eyes grow dim and dead:
Lord, all the day I thee entreat,
My hands to thee I ſpread.
Wilt thou do wonders on the dead?
Shall the deceas'd ariſe,
And praiſe thee from their loathſome bed,
With pale and hollow eyes?
Shall they thy loving kindneſs tel
On whom the grave hath hold?
Or they, who in perdition dwell,
Thy faithfulneſs unfold?
In darkneſs can thy mighty hand
Or wonderous acts be known;
Thy juſtice in the gloomy land
Of dark oblivion?

Ibid. v. 65.

Thy fierce wrath over me doth flow,
Thy threatenings cut me through;
All day they round about me go,
Like waves they me purſue. T. Warton.

A PARAPHRASE ON PSALM CXIV. *

This and the following Pſalm were done by the Author at fifteen years old.

WHEN the bleſt ſeed of Terah's faithful ſon,
After long toil, their liberty had won;
And paſt from Pharian fields to Canaan land,
Led by the ſtrength of the Almighty's hand;
Jehovah's wonders were in Iſrael ſhown,
His praiſe and glory was in Iſrael known.
That ſaw the troubled Sea, and ſhivering fled,
And ſought to hide his froth-becurled head
Low in the earth; Jordan's clear ſtreams recoil,
As a faint hoſt that hath receiv'd the foil.

* This and the following Pſalm are Milton's earlieſt performances. The firſt he afterwards tranſlated into Greek. In the laſt are ſome very poetical expreſſions: "The *golden-treſſed* ſun, God's *thunder-claſping* hand, The moon's *ſpangled ſiſters bright*, and *Above the reach of mortal eye*." T. WARTON.

Ver. 8. ——— *his* froth-becurled *head*] P. Fletcher, Milton's contemporary, has the "*ſea's* proud *white-curled* head," *Piſc. Ecl.* edit. 1633, p. 1. TODD.

Ver. 9. ——— *Jordan's clear ſtreams* recoil,
As a faint hoſt that hath receiv'd the foil.] The rhymes are probably from Sylveſter, as Mr. Dunſter alſo notices in his "Conſiderations on Milton's early Reading." See *Du Bart.* p. 337, edit. 1621.

"Ay Satan aims our conſtant faith to *foil*,
"But God doth ſeal it, never to *recoil*."

The high huge-bellied mountains ſkip, like rams
Amongſt their ewes; the little hills, like lambs.
Why fled the ocean? And why ſkipt the mountains?
Why turned Jordan toward his cryſtal fountains?

Foil is *defeat*, a ſubſtantive uſed in the ſame ſenſe by Harington in his *Orl. Furioſo*, and by Shakſpeare repeatedly. The verb, as in v. 65 of the next Pſalm, is frequent in Spenſer: See *Faer. Qu.* ii. x. 48, v. xi. 33, vi. 34, &c. And Harington's *Orl. Fur.* 1607, p. 1, p. 91, &c. The ſubſtantive, and the verb often, occur in *Par. Loſt*. Sandys, like Milton, thus finely employs *recoil*, Pſalm lxxvii.

" The Deeps were troubled at thy ſight,
" And Seas *recoil'd* in their affright." TODD.

Ver. 11. *The high* huge-bellied *mountains*] There is a ſimilar compound in the firſt line of *Fuimus Troes*, which however was not publiſhed till long after Milton's tranſlation was written, viz. in 1633.

" As in the vaults of this *big-bellied* earth."

But perhaps the following extravagant imagery in Sylveſter, p. 9, might ſuggeſt, to the young poet, the epithet *huge-bellied*:

——————— " the lowly fields,
" *Puſt up*, ſhall *ſwell* to *huge* and mighty *hils*."

Liſle, in his tranſlation of *Part of Du Bartas*, debaſes a poetical paſſage, where he deſcribes the Almighty hearkening to the prayers of Noah and bidding the Flood to ceaſe, by a piece of ſimilar bombaſt, edit. 1625, p. 31.

" Th' Eternall heard their voice, and bid his Triton found
" Retreate vnto the flood: then, waue by waue, to bound
" The waters haſt away; all riuers know their bankes,
" And ſeas their wonted ſhore; *hils* grow with *ſwelling flanks*."
TODD.

Ver. 13. *Why fled the ocean?* &c.] The original is weakened. The queſtion ſhould have been aſked by an addreſs, or an appeal, to the ſea and mountains. T. WARTON.

Shake, Earth; and at the preſence be aghaſt
Of Him that ever was, and aye ſhall laſt;
That glaſſy floods from rugged rocks can cruſh,
And make ſoft rills from fiery flint-ſtones guſh!

Ver. 15. *Shake, Earth; and at the preſence be aghaſt*
Of Him that ever was, and aye ſhall laſt;] He was now only fifteen! T. WARTON.

The reader will ſcarcely forbear to notice the emphatick comprehenſion of Mr. Warton's eulogium. This paſſage indeed well deſerves the moſt cordial tribute of admiration. It is a noble germ of poetick genius. DUNSTER.

Ver. 16. ——— *that* ever *was, and* aye *ſhall laſt*;] The reduplication of *aye* for *ever*, Mr. Dunſter obſerves, is in the very opening of Sylveſter's *Du Bartas*; in which *aye* for *ever* is indeed moſt frequent.—But this was the common phraſeology of the time. Spenſer, Drummond, Harington, and many other poets, afford innumerable inſtances. I will cite an example of the reduplication from Groue's *Songs and Sonnettes*, 1587. bl. l.

"Then *aye* perſiſt in ſtedfaſt faith
"For *euer* to endure."

Milton retains the form of *aye* in one of his lateſt publiſhed poetical performances, as given in his *Hiſt. of England*, 1670, See p. 104 of this volume. TODD.

Ver. 17. *That* glaſſy *floods*] See *Comus*, v. 861. Prior has copied "the *glaſſy floods*," in his *Solomon*, B. ii. 683. Donne has "the *glaſſie* deep," *Poems*, edit. 1633, p. 14. Our poets borrowed from Virgil. Whence alſo Buchanan, *Jephthes*, Chor. "Jordanis *vitreo* gurgite &c." And Grotius, *Silv.* lib. ii. "Et *vitreis* Solvæus aquis." TODD.

Ibid. *That glaſſy floods from rugged rocks can* cruſh,
And make ſoft rills from fiery flint-ſtones guſh!] The rhymes, as Mr. Dunſter remarks, are Sylveſter's, *Du Bart.* p. 30, of rain:

"And ſo one humour doth another *cruſh*,
"Till to the ground their liquid pearls do *guſh*."

The *guſhing* rill, I apprehend, was dictated by the account of the miracle recorded in Scripture, *Pſ.* cv. 41, *Iſaiah* xlviii. 21; perhaps without any obligation to Sylveſter's uſe of *guſh*, or to Spenſer's, *Faer. Qu.* vi. iii. 50. i. viii. 10, v. vi. 31, &c. Sandys, in paraphraſing the miracle of Moſes, agrees with Milton:

" Even from their barren ſides the waters *guſh'd*,
" And down in rivers through the vallies ruſh'd."

TODD.

PSALM CXXXVI.

LET us, with a gladſome mind,
Praiſe the Lord, for he is kind;
For his mercies aye endure,
Ever faithful, ever ſure.
Let us blaze his name abroad,
For of Gods he is the God.
For his &c.
O, let us his praiſes tell,
Who doth the wrathful tyrants quell.
For his &c.
Who, with his miracles, doth make
Amazed Heaven and Earth to ſhake.
For his &c.

Ver. 5. *Let us* blaze *his name* abroad,] So Spenſer, of his knights and ladies, *Faer. Qu.* i. i. 1.

" Whoſe praiſes having ſlept in ſilence long,
" Mee, all to meane, the ſacred Muſe areeds
" To *blazon broad* amongſt her learned throng."

See alſo *blaze abroad* in Milton's 86th *Pſ.* v. 43. And Barret's *Alvearie*, 1580, in voc. *blaſe abroad*. TODD.

Who, by his wiſdom, did create
The painted heavens ſo full of ſtate.
  For his &c.
Who did the ſolid earth ordain
To riſe above the watery plain.
  For his &c.

Ver. 18. *The* painted *heavens ſo full of ſtate.*] Compare a Sonnet of Bartolini, p. 209,

" Era *dipinto* il *ciel* de ſuoi colori, &c."

Sonetti de diverſi Accademici Saneſi, Siena, 1608. And Drummond, in one of his *Hymns*, ſpeaking of the firmament, thus addreſſes the Divine Being:

" Thou *paint'ſt* the ſame with ſhining flame."

See alſo Buchanan, *De Sphær.* lib. i. p. 114. edit. Ruddiman.

——————— " *pictique* nitorem
" Ætheris, et puros radiati luminis orbes." TODD.

Ver. 22. ——————— *the* watery plain.] Pope, *Windſ. For.* v. 146.

" And pykes, the tyrants of the *watery plains*."

See Note on *Comus*, v. 429. T. WARTON.

Milton has the ſame phraſe, *Par. Loſt*, B. i. 396. " Rabba and her *watery plain*." This combination is very frequent in our ancient poetry. Thus Spenſer, *Faer. Qu.* iv. xi. 24. " Playing on the *watery plaine*." Drummond, in his *Sonn. to the Sun*, 1616. " From thoſe *watrie plaines* thy golden head raiſe vp." Browne, *Brit. Paſt.* 1616, B. ii. S. iii. " The nymphs that floate vpon theſe *watry plaines*." Drayton, *Polyolb.* 1622, p. 239. " Neptunes *watry plaine*;" the whole of which Randolph copies literally, *Poems* 1640, p. 2. Drayton has alſo the following maſterly line, deſcribing a ſhip, *Barons Warres*, 1627, iiij. 19.

" Spreading her proud fayles on the *watrie playne*."

See alſo P. Fletcher's *Purp. Iſl.* 1633, c. iii. ſt. 28. " Often meeting on the *watrie plain*." TODD.

Who, by his all-commanding might,
Did fill the new-made world with light.
For his &c.
And caus'd the golden-treſſed ſun
All the day long his courſe to run.
For his &c.
The horned moon to ſhine by night,

Ver. 29. ——— *the* golden-treſſed *ſun*] " I cannot avoid referring this expreſſion," ſays Mr. Dunſter, " to Sylveſter's *Du Bartas*, where the ſun is not only deſcribed ' with *golden treſſes*,' p. 85, but it is alſo ſaid, p. 360.

' Scarce did the golden governour of day
' O'er Memphis yet the *golden treſs* diſplay.' "—

I differ from Mr. Dunſter. Milton perhaps might here be rather thinking of, or indeed tranſlating, Buchanan's verſion of this pſalm. See *Pſ.* cxxxvi. Buch. *Opp.* edit. Ruddiman, p. 93.

" Qui *ſolem* AURICOMUM juſſit dare jura diei."

The phraſe *auricomus* indeed may be traced to elder Latin poets; and χρυσόκομος occurs in the Grecian writers. Yet Milton's epithet, after all, is derived from the father of Engliſh poetry, Chaucer, *Tr. and Creſ.* B. v. ver. 9. " The *goldin-treſſid* Phœbus high on loſte, &c." Drayton, with ſimilar elegance, calls the ſtars *ſilver-treſſed*, Engl. Heroic. Epiſt. fol. 1627. p. 221. TODD.

Ver. 33. *The* horned *moon*] Literally from Spenſer, F. Q. iv. vi. 43. " Till the *horned moon* three courſes did expire." The ſame phraſe occurs in Shakſpeare's *Midſ. N. Dr.* The moon's uſual epithet in our old poetry, is *horned*. Thus, in Craig's *Songes and Sonnetts*, 1606.

" And *horned* Luna, penſive, ſad, and paile."

Mr. Dunſter here obſerves, that ſhe is often called " Night's *horned* queen," in Sylveſter's *Du Bartas*. But ſee alſo Chaucer, edit. Urr. p. 419, and Harington's *Orl. Fur.* edit. 1607, p. 143. And Greene's *Comicall Hiſtorie of Alphonſus king of Arragon*, 4°. 1599. A. ii. S. ult.

" Ere Cynthia, the ſhining lampe of night,
" Doth ſcale the heauens with her *horned* head."

Amongſt her ſpangled ſiſters bright.
For his &c.
He, with his thunder-claſping hand,

I take this occaſion to obſerve, that Shakſpeare introduces his Player-king in *Hamlet*, " Full thirty times hath Phœbus' cart gone round &c.," with a view perhaps to ridicule a paſſage in this play, A. iii. A prieſt the ſpeaker:

" *Thriſe ten times* Phœbus, with his golden beames,
" Hath compaſſed the circle of the ſkie;
" *Thriſe ten times* Ceres hath her workmen hir'd,
" And fild her barnes with frutefull crops of corne,
" *Since firſt* in prieſthood I did lead my life."

This old drama, and *The Rare Triumphes of Love and Fortune*, quoted in theſe volumes, have hitherto eſcaped the commentators on Shakſpeare. The copies, to which I have had acceſs, belonged to the late Duke of Bridgewater, and now belong to the Marquis of Stafford. TODD.

Ver. 34. *Amongſt her* ſpangled *ſiſters* bright.] See the note on *Par. Loſt*, B. vii. 384. Sylveſter calls the ſtars " gilt *ſpangles;*" and likewiſe, as Mr. Dunſter remarks, has the " heaven's *ſtar-ſpangled* canopy," *Du Bart.* p. 43, and " the *bright ſtar-ſpangled* regions," p. 143. But this was the common poetical decoration of the firmament. Thus Shakſpeare, *Tam. of Shrew*, A. iv. S. v. " When *ſtars* do *ſpangle* heaven." See alſo the note on *Comus*, v. 1003. Drummond deſcribes the heavens " *ſpangled* with *ſtars*," Poems, p. 152, and in other places. Yarington, in his *Two Tragedies in One*, 1601, has the following paſſage:

" Yee glorious beames of that *bright*-ſhining lampe,
" That lights the *ſtarre-beſpangled* firmament, &c."

See alſo Peacham's *Nupt. Hymn.* i. ed. 1613. The heaven's " *ſtarry-ſpangled* gowne of blew." Liſle, in his *Part of Du Bart.* p. 154, calls the heaven " the *ſtarre-empowdred* vault." See the note on *Par. Loſt*, B. vii. 581. TODD.

Ver. 37. ——— *his* thunder-claſping *hand,*] A ſublime compound; not indebted, I think, to Sylveſter's " *thunder-thrower*," or " *thunder-darter*," or " the only-*thundring hand of God*," as has been ſuppoſed. Poſſibly the young poet might

Smote the firſt-born of Egypt land.
For his &c.
And, in deſpite of Pharaoh fell,
He brought from thence his Iſraël.
For his &c.
The ruddy waves he cleft in twain
Of the Erythræan main.
For his &c.

be thinking of the claſſical *Jupiter Tonans*, who is repreſented in antique medals and gems graſping the fulmen as ready to dart it at the head of his enemies. "Coruſcâ *fulmina molitur dextrâ*," Virg. *Georg.* i. 328. TODD.

Ver. 41. *And, in deſpite of Pharaoh* fell,
He brought from thence his Iſraël.] The frequency of theſe rhymes in Sylveſter's *Du Bartas*, no doubt, ſuggeſted to Milton the ſame termination. Mr. Dunſter refers to pp. 357, 377, 438, 478; and moreover obſerves that Pharaoh is called *fell* in p. 361 of the ſame volume. TODD.

Ver. 45. *The* ruddy *waves he* cleft *in twain*
Of the Erythræan *main.*] So in Sylveſter's *Du Bart.* ed. ſupr. p. 48, cited by Mr. Dunſter.

"His dreadful voice, to ſave his ancient ſheep,
"Did *cleave* the bottom of th' *Ery'threan* deep."

"This paſſage alone," Mr. Dunſter adds, "ſeems nearly ſufficient to fix on Milton an acquaintance with, and recollection of, Sylveſter's *Du Bartas*; eſpecially as I can alſo refer his '*ruddy* waves of the Erythræan or Red Sea to the ſame ſource, p. 967.

——————— 'along the ſandy ſhore,
'Where the *Ery'threan ruddy* billows roar.' "—

It is remarkable, that Liſle has alſo tranſlated Du Bartas's "le flot *Erythrean*, the *ruddie* ſeas," p. 170. edit. ſupr. Sandys has adopted *Erythrean* in his lxxiv^th^ *Pſalm*:

"Thou ſtruck'ſt the *Erythræan* waves, &c."

See alſo his *Chriſt's Paſſion*, 1640, p. 65. TODD.

The floods ſtood ſtill, like walls of glaſs,
While the Hebrew bands did paſs.
  For his &c.
But full ſoon they did devour
The tawny king with all his power.
  For his &c.
His choſen people he did bleſs
In the waſteful wilderneſs.
  For his &c.
In bloody battle he brought down
Kings of proweſs and renown.
  For his &c.
He foil'd bold Seon and his hoſt,
That rul'd the Amorrëan coaſt.
  For his &c.
And large-limb'd Og he did ſubdue,

Ver. 53. *But full ſoon they did* devour
The tawny king *with all his* power.] "Thus exactly," ſays Mr. Dunſter, "and with the ſame fine effect, Sylveſter, p. 704.

'But contrary the Red Sea did *devour*
'The barbarous tyrant with his mighty *power*.' "—

There is here an expreſſion, however, to be noticed in Fairfax's *Taſſo*, edit. 1600, p. 47.

"Conquer'd were all hot Affrike's *tawnie kings*." Todd.

Ver. 66. ——— *the* Amorrëan *coaſt*.] This epithet ſeems to me an additional proof, that Buchanan's verſion of this pſalm was in the young poet's mind. See the page already mentioned in the Note on v. 29.

"Stravit *Amorrhæum* validâ virtute Seonem." Todd.

Ver. 68. *And* large-limb'd *Og*] The compound is literally

With all his over-hardy crew.
  For his &c.
And, to his ſervant Iſraël,
He gave their land therein to dwell.
  For his &c.
He hath, with a piteous eye,
Beheld us in our miſery.
  For his &c.
And freed us from the ſlavery
Of the invading enemy.
  For his &c.
All living creatures he doth feed,
And with full hand ſupplies their need.
  For his &c.
Let us therefore warble forth
His mighty majeſty and worth.
  For his &c.
That his manſion hath on high
Above the reach of mortal eye.

from Drayton's *Owle*, 1604. "*Large-lymb'd* oak." See alſo Marſton's *Scourge of Villanie*, 1598, B. iii. Sat. viii.

"*Big-limm'd* Alcides, doff thy honor's crowne." TODD.

Ver. 86. *And with* full hand *ſupplies their need.*] So, in *Comus*:

"With ſuch a *full* and unwithdrawing *hand*." TODD.

Ver. 89. *Let us therefore* warble forth] A phraſe, as Mr. Dunſter alſo obſerves, in the firſt page of Sylveſter's *Du Bartas*:

"O Father! grant I ſweetly *warble forth* &c." TODD.

Ver. 94. *Above the reach of mortal eye.*] "This is admired by Mr. Warton as a very poetical expreſſion, and ſo it is," ſays Mr. Dunſter. "But," he adds, "Sylveſter had before ſpoken of

——— 'all that is, or *may be ſeen*
'*By mortal eye* under Night's horned queen.' p. 40."—

For his mercies aye endure, 95
Ever faithful, ever ſure. *

I would rather refer to p. 469 of Sylveſter's *Du Bartas*, where the Almighty is deſcribed:

" Why paint you *Whom* no *mortal eye* can ſee?"

Again, p. 943.

——— " With God is light
" More pure, more piercing, *paſt a mortal eye.*"

But this had been a very common expreſſion. Spenſer, *Faer. Qu.* i. vii. 33.

" Ne might of *mortall eye* be ever ſeene."

See alſo ibid. ii. ii. 41. And *Pigmalion's Image*, 1598.

——— " ſuch redde, and ſo pure white,
" Did neuer bleſs the *eye of mortall ſight.*"

Thus, in Fairfax's *Taſſo*, 1600, p. 140, " Hid from *mortall eie.*" See alſo pp. 217, 259. And Harington's *Orl. Fur.* 1607, p. 50. " That erſt was ſeene with any *mortall eye.*" TODD.

* In the brief compaſs of this and the preceding Pſalm may be obſerved the Variety of Milton's Early Reading. They illuſtrate his own obſervation in a Letter to his preceptor, Thomas Young, dated ſoon after he had written theſe his earlieſt poetical attempts: " Hæc ſcripſi Londini inter urbana diverticula, non *libris*, UT SOLEO, circumſeptus." Tho: Junio, Mart. 26, 1625. TODD.

JOANNIS MILTONI

LONDINENSIS

POEMATA.

QUORUM PLERAQUE INTRA ANNUM ÆTATIS
VIGESIMUM CONSCRIPSIT.

HÆC quæ ſequuntur de Authore teſtimonia, tametſi ipſe intelligebat non tam de ſe quàm ſupra ſe eſſe dicta, eò quòd præclaro ingenio viri, nec non amici, ita ferè ſolent laudare, ut omnia ſuis potiùs virtutibus, quàm veritati congruentia, nimis cupidè affingant, noluit tamen horum egregiam in ſe voluntatem non eſſe notam; cùm alii præſertim ut id faceret magnoperè ſuaderent. Dum enim nimiæ laudis invidiam totis ab ſe viribus amolitur, ſibique quod plus æquo eſt non attributum eſſe mavult, judicium interim hominum cordatorum atque illuſtrium quin ſummo ſibi honori ducat, negare non poteſt.

JOANNES BAPTISTA MANSUS, *Marchio Villenſis, Neapolitanus, ad* JOANNEM MILTONIUM *Anglum.*

UT mens, forma, decor, facies, mos, ſi pietas ſic,
Non Anglus, verùm herclè Angelus, ipſe fores.

Non Anglus, *verùm herclè* Angelus,] Such was nearly the remark of Gregory, Archdeacon of Rome, as related by Milton in his *Hiſt. of Eng.* B. iv. "The Northumbrians had a cuſtom to ſell their children for a ſmall value into any foreign land. Of which number two *comely youths* were brought to Rome, whoſe *fair and honeſt countenances* invited Gregory, pitying their condition, to demand whence they were: It was anſwered, that they

Ad JOANNEM MILTONEM *Anglum, triplici poeſeos laureâ coronandum, Græcâ nimirum, Latinâ, atque Hetruſcâ, Epigramma* JOANNIS SALSILLI *Romani.*

CEDE, Meles; cedat depreſsâ Mincius urnâ;
Sebetus Taſſum deſinat uſque loqui;
At Thameſis victor cunctis ferat altior undas,
Nam per te, Milto, par tribus unus erit.

Ad JOANNEM MILTONUM.

GRÆCIA Mæonidem, jactet ſibi Roma Maronem,
Anglia Miltonum jactat utrique parem.
SELVAGGI.

were *Angli*, of the province *Deira*, ſubjects to *Alla* king of Northumberland, and by religion Pagans. Which laſt Gregory deploring, fram'd on a ſudden this alluſion to the three names he heard; that the ANGLI ſo like to ANGELS ſhould be ſnatched *de ira*, that is, from the wrath of God, to ſing *Hallelujah.*" TODD.

Nam per te, Milto, par tribus unus erit.] The concluſion is not diſſimilar to the laſt line of Dryden's celebrated epigram on Milton:

"*To make a third*, ſhe join'd the former two."

The next verſes by Selvaggi, it has often been remarked, might ſuggeſt to Dryden the formation and turn of his epigram. Or the following Epigram by a French writer, was probably in Dryden's mind, as the late Mr. Reed obſerved to me.

In Roberti Garnerii Opuſcula Tragica.
Tres tragicos habuiſſe vetus ſe Græcia jactat:
Unum pro tribus his Gallia nuper habet.
Æſchylon, antiquâ qui majeſtate ſuperbus
Grande cothurnato carmen ab ore ſonat.
Quem Sophocles ſequitur perfectior arte priorem,

Al Signor Gio. Miltoni *Nobile Ingleſe.*

O D E.

ERGIMI all' Etra ò Clio
Perche di ſtelle intrecciérò corona
Non più del Biondo Dio
La fronde eterna in Pindo, e in Elicona,
Dienſi a merto maggior, maggiori i fregi,
A' celeſte virtù celeſti pregi.

Non puo del tempo edace
Rimaner preda, eterno alto valore
Non puo l' oblio rapace,
Furar dalle memorie eccelſo onore,
Su l' arco di mia cetra un dardo forte
Virtù m' adatti, e ferirò la morte.

Del ocean profondo
Cinta dagli ampi gorghi Anglia riſiede
Separata dal mondo,
Però che il ſuo valor l' umano eccede:
Queſta feconda sà produrre Eroi,
Ch' hanno a ragion del ſovruman tra noi.

Nec nimis antiquus, nec nimis ille novus.
Tertius Euripides, Actæi fama theatri,
In cujus labris Attica ſedet apis.
At nunc vincit eos, qui tres Garnerius unus,
Terna ferat Tragicis præmia digna tribus.

Joh. Auratus.

Garnier was one of the moſt celebrated tragick poets before Corneille; and this epigram is prefixed to moſt editions of his works. It has been alſo tranſlated into French by R. Eſtienne, who extended it to 14 lines. Todd.

Alla virtù ſbandita
Danno ne i petti lor ſido ricetto,
Quella gli è ſol gradita,
Perche in lei ſan trovar gioia, e diletto;
Ridillo tu, Giovanni, e moſtra in tanto
Con tua vera virtù, vero il mio Canto.

Lungi dal patrio lido
Spinſe Zeuſi l' induſtre ardente brama;
Ch' udio d'Helena il grido
Con aurea tromba rimbombar la fama,
E per poterla effigiare al paro
Dalle più belle Idee traſſe il più raro.

Coſi l'ape ingegnoſa
Trae con induſtria il ſuo liquor pregiato
Dal giglio e dalla roſa,
E quanti vaghi fiori ornano il prato;
Formano un dolce ſuon diverſe chorde,
Fan varie voci melodia concorde.

Di bella gloria amante
Milton dal ciel natio per varie parti
Le peregrine piante
Volgeſti a ricercar ſcienze, ed arti;
Del Gallo regnator vedeſti i regni,
E dell' Italia ancor gl' Eroi più degni.

Fabro quaſi divino
Sol virtù rintracciando il tuo penſiero
Vide in ogni confino
Chi di nobil valor calca il ſentiero;
L'ottimo dal miglior dopo ſcegliea
Per fabbricar d' ogni virtu l' idea.

Quanti nacquero in Flora
O in lei del parlar Toſco appreſer l' arte,
La cui memoria onora
Il mondo fatta eterna in dotte carte,
Voleſti ricercar per tuo teſoro,
E parlaſti con lor nell' opre loro.

Nell' altera Babelle
Per te il parlar confuſe Giove in vano,
Che per varie favelle
Di ſe ſteſſa troſeo cadde ſu'l piano:
Ch' Ode oltr' all Anglia il ſuo più degno idioma
Spagna, Francia, Toſcana, e Grecia, e Roma.

I più profondi arcani
Ch' occulta la natura e in cielo e in terra
Ch' à ingegni ſovrumani
Troppo avara tal' hor gli chiude, e ſerra,
Chiaramente conoſci, e giungi al fine
Della moral virtude al gran confine.

Non batta il Tempo l' ale,
Fermiſi immoto, e in un fermin ſi gl' anni,
Che di virtù immortale
Scorron di troppo ingiurioſi a i danni;
Che s' opre degne di poema e ſtoria
Furon gia, l'hai preſenti alla memoria.

Dammi tua dolce cetra
Se vuoi ch' io dica del tuo dolce canto,
Ch' inalzandoti all' Etra
Di farti huomo celeſte ottiene il vanto,
Il Tamigi il dirà che gl' e conceſſo
Per te ſuo cigno pareggiar Permeſſo.

Io che in riva del Arno
Tento ſpiegar tuo merto alto, e preclaro
So che fatico indarno,
E ad ammirar, non a lodarlo imparo;
Freno dunque la lingua, e aſcolto il core
Che ti prende a lodar con lo ſtupore. *

Del ſig. Antonio Francini, *gentilhuomo Fiorentino.*

* Dr. Johnſon thinks, that, after much tumid and trite panegyrick, the concluding ſtanza of this Ode is natural and beautiful. T. Warton.

JOANNI MILTONI

LONDINENSI:

Juveni patriâ, virtutibus, eximio;

VIRO, qui multa peregrinatione, ſtudio cuncta, orbis terrarum loca, perſpexit; ut novus Ulyſſes omnia ubique ab omnibus apprehenderet:

Polyglotto, in cujus ore linguæ jam deperditæ ſic reviviſcunt, ut idiomata omnia ſint in ejus laudibus infacunda; et jure ea percallet, ut admirationes et plauſus populorum ab propriâ ſapientiâ excitatos intelligat:

Illi, cujus animi dotes corporiſque ſenſus ad admirationem commovent, et per ipſam motum cuique auferunt; cujus opera ad plauſus hortantur, ſed * venuſtate vocem laudatoribus adimunt.

Cui in memoriâ totus orbis; in intellectu ſapientia; in voluntate ardor gloriæ; in ore eloquentia; harmonicos cœleſtium ſphærarum ſonitus, aſtronomiâ duce, audienti; characteres mirabilium naturæ per quos Dei magnitudo deſcribitur, magiſtrâ philoſophiâ, legenti; antiquitatum latebras, vetuſtatis excidia, eruditionis ambages, comite aſſiduâ autorum lectione,

Exquirenti, reſtauranti, percurrenti.
At cur nitor in arduum?

* Venuſtate] *Vaſtitate.* Edit. 1645.

Illi, in cujus virtutibus evulgandis ora Famæ non ſufficiant, nec hominum ſtupor in laudandis ſatis eſt, reverentiæ et amoris ergo hoc ejus meritis debitum admirationis tributum offert CAROLUS DATUS * *Patricius Florentinus,*

Tanto homini ſervus, tantæ virtutis amator.

* Carlo Dati, one of Milton's literary friends at Florence. See *Epitaph. Damon.* v. 137. Tickell and Fenton, who might have been taught better by Tonſon's previous editions, read, *Carolus Deodatus,* as if it was our author's friend Charles *Deodate.* See the firſt Note on the firſt Elegy. T. WARTON.

PRELIMINARY OBSERVATIONS

ON

THE LATIN VERSES.

MILTON is ſaid to be the firſt Engliſhman, who after the reſtoration of letters wrote Latin verſes with claſſick elegance. But we muſt at leaſt except ſome of the hendecaſyllables and epigrams of Leland, one of our firſt literary reformers, from this haſty determination.

In the Elegies, Ovid was profeſſedly Milton's model for language and verſification. They are not, however, a perpetual and uniform tiſſue of Ovidian phraſeology. With Ovid in view, he has an original manner and character of his own, which exhibit a remarkable perſpicuity of contexture, a native facility and fluency. Nor does his obſervation of Roman models oppreſs or deſtroy our great poet's inherent powers of invention and ſentiment. I value theſe pieces as much for their fancy and genius, as for their ſtyle and expreſſion.

That Ovid among the Latin poets was Milton's favourite, appears not only from his elegiack but his hexametrick poetry. The verſification of our author's hexameters has yet a different ſtructure

from that of the Metamorphoſes: Milton's is more clear, intelligible, and flowing; leſs deſultory, leſs familiar, and leſs embarraſſed with a frequent recurrence of periods. Ovid is at once rapid and abrupt. He wants dignity: he has too much converſation in his manner of telling a ſtory. Prolixity of paragraph, and length of ſentence, are peculiar to Milton. This is ſeen, not only in ſome of his exordial invocations in the *Paradiſe Loſt*, and in many of the religious addreſſes of a like caſt in the proſe works, but in his long verſe. It is to be wiſhed that, in his Latin compoſitions of all ſorts, he had been more attentive to the ſimplicity of Lucretius, Virgil, and Tibullus.

Dr. Johnſon, unjuſtly I think, prefers the Latin poetry of May and Cowley to that of Milton, and thinks May to be the firſt of the three. May is certainly a ſonorous verſifier, and was ſufficiently accompliſhed in poetical declamation for the continuation of Lucan's *Pharſalia*. But May is ſcarcely an author in point. His ſkill is in parody; and he was confined to the peculiarities of an archetype, which, it may be preſumed, he thought excellent. As to Cowley when compared with Milton, the ſame critick obſerves, "Milton is generally content to expreſs the thoughts of the ancients in their language: Cowley, without much loſs of purity or elegance, accommodates the diction of Rome to his own conceptions.—The advantage ſeems to lie on the ſide of Cowley." But what are theſe conceptions? Metaphyſical conceits, all the unnatural extravagancies of his Engliſh poetry; ſuch as will not bear to be clothed in the Latin language, much

leſs are capable of admitting any degree of pure Latinity. I will give a few inſtances, out of a great multitude, from the *Davideis*.

" Hic ſociatorum ſacra conſtellatio vatum,
" Quos felix virtus evexit ad æthera, nubes
" Luxuriæ ſupra, tempeſtateſque laborum[a]."

Again,

" Temporis ingreditur penetralia celſa futuri,
" Implumeſque videt nidis cœleſtibus annos[b]."

And, to be ſhort, we have the *Pluſquam viſus aquilinus* of lovers, *Natio verborum, Exuit vitam aeriam, Menti auditur ſymphonia dulcis, Naturæ archiva, Omnes ſymmetria ſenſus congerit, Condit aromatica prohibetque puteſcere laude.* Again, where *Aliquid* is perſonified, *Monogramma exordia mundi*[c].

It may be ſaid, that Cowley is here tranſlating from his own Engliſh *Davideis*. But I will bring examples from his original Latin poems. In praiſe of the ſpring.

" Et reſonet toto muſica verna libro;
" Undique laudis odor dulciſſimus halet, &c[d]."

And in the ſame poem in a party worthy of the paſtoral pencil of Watteau.

" Hauſerunt avide Chocolatam Flora Venuſque[e]."

Of the Fraxinella.

" Tu tres metropoles humani corporis armis
" Propugnas, uterum, cor, cerebrumque, tuis[f]."

[a] See Cowley's *Poemata latina*, Lond. 1668. 8vo. p. 398.
[b] Ibid. p. 399. [c] Ibid. p. 386. 397. 399. 400.
[d] *Plantar.* Lib. iii. p. 137. [e] L. iv. p. 254.
[f] L. iv. p. 207.

He calls the Lychnis, *Candelabrum ingens.* Cupid is *Arbiter formæ criticus.* Ovid is *Antiquarius ingens.* An ill ſmell is ſhunned *Olfactus tetricitate ſui.* And in the ſame page, is *nugatoria peſtis*[g].

But all his faults are conſpicuouſly and collectively exemplified in theſe ſtanzas, among others, of his *Hymn on Light*[h].

" Pulchra de nigro ſoboles parente,
" Quam Chaos fertur peperiſſe primam,
" Cujus ob formam bene riſit olim
" Maſſa ſevera!
" Riſus O terræ ſacer et polorum,
" Aureus vere pluvius Tonantis,
" Quæque de cœlo fluis inquieto
" Gloria rivo!—
" Te bibens arcus Jovis ebrioſus
" Mille formoſos revomit colores,
" Pavo cœleſtis, variamque paſcit
" Lumine caudam."

And afterwards, of the waves of the ſea, perpetually in motion.

" Lucidum trudis properanter agmen:
" Sed reſiſtentum[i] ſuper ora rerum
" Lenitèr ſtagnas, liquidoque inundas
" Cuncta colore:
" At mare immenſum oceanuſque Lucis
" Jugitèr cœlo fluit empyræo;
" Hinc inexhauſto per utrumque mundum
" Funditur ore."

Milton's Latin poems may be juſtly conſidered as legitimate claſſical compoſitions, and are never

[g] See L. iv. p. 210. L. iii. p. 186. 170. L. ii. p. 126.
[h] See p. 407. ſeq.
[i] Standing ſtill.

diſgraced with ſuch language and ſuch imagery. Cowley's Latinity, dictated by an irregular and unreſtrained imagination, preſents a mode of diction half Latin and half Engliſh. It is not ſo much that Cowley wanted a knowledge of the Latin ſtyle, but that he ſuffered that knowledge to be perverted and corrupted by falſe and extravagant thoughts. Milton was a more perfect ſcholar than Cowley, and his mind was more deeply tinctured with the excellencies of ancient literature. He was a more juſt thinker, and therefore a more juſt writer. In a word, he had more taſte, and more poetry, and conſequently more propriety. If a fondneſs for the Italian writers has ſometimes infected his Engliſh poetry with falſe ornaments, his Latin verſes, both in diction and ſentiment, are at leaſt free from thoſe depravations.

Some of Milton's Latin poems were written in his firſt year at Cambridge, when he was only ſeventeen: they muſt be allowed to be very correct and manly performances for a youth of that age. And, conſidered in that view, they diſcover an extraordinary copiouſneſs and command of ancient fable and hiſtory. I cannot but add, that Gray reſembles Milton in many inſtances. Among others, in their youth they were both ſtrongly attached to the cultivation of Latin poetry. T. Warton.

ELEGIARUM

LIBER.

ELEG. I. *AD CAROLUM DEODATUM.**

TANDEM, chare, tuæ mihi pervenere tabellæ,
Pertulit et voces nuncia charta tuas;

* Charles Deodate was one of Milton's moſt intimate friends. He was an excellent ſcholar, and practiſed phyſick in Cheſhire. He was educated with our author at Saint Paul's ſchool in London; and from thence was ſent to Trinity college Oxford, where he was entered Feb. 7, in the year 1621, at thirteen years of age. *Lib. Matric. Univ. Oxon. ſub ann.* He was born in London, and the name of his father, "in Medicina Doctoris," was Theodore. *Ibid.* He was a fellow-collegian there with Alexander Gill, another of Milton's intimate friends, who was ſucceſſively Uſher and Maſter of Saint Paul's ſchool. Deodate has a copy of Alcaicks extant in an Oxford-collection on the death of Camden, called *Camdeni Inſignia*, Oxon. 1624. He left the college, when he was a Gentleman commoner in 1628, having taken the degree of Maſter of Arts. *Lib Caution. Coll. Trin.* Toland ſays, that he had in his poſſeſſion two Greek letters, very well written, from Deodate to Milton. Two of Milton's familiar Latin letters, in the utmoſt freedom of friendſhip, are to Deodate. Epiſt. Fam. *Proſe-works*, vol. ii. 567, 568. Both dated from London, 1637. But the beſt, certainly the moſt pleaſing, evidences of their intimacy, and of Deodate's admirable character, are our author's *firſt* and *ſixth Elegies*, the *fourth Sonnet*, and the *Epitaphium Damonis*. And it is highly probable, that Deodate is the *ſimple ſhepherd lad*, *in Comus*, who is ſkilled in plants, and loved to hear Thyrſis ſing,

Pertulit, occiduâ Devæ Ceſtrenſis ab orâ
Vergivium prono quà petit amne ſalum.

v. 619. ſeq. He died in the year 1638. See the firſt Note, *Epitaph. Damon.* This Elegy was written about the year 1627, in anſwer to a letter out of Cheſhire from Deodate: and Milton ſeems pleaſed to reflect, that he is affectionately remembered at ſo great a diſtance. v. 5.

" Multum, crede, juvat, *terras* aluiſſe *remotas*
" Pectus amans noſtri, tamque fidele caput."

Our author was now reſiding with his father a ſcrivener in Bread-ſtreet, who had not yet retired from buſineſs to Horton near Colnebrook. I have mentioned Alexander Gill in this note. He was made Uſher of St. Paul's ſchool about the year 1619, where Milton was his favourite ſcholar. He was admitted, at fifteen, a commoner of Trinity college, Oxford, in 1612. Here at length he took the degree of doctor of divinity, about 1629. His brothers George and Nathaniel, were both of the ſame college, and on the foundation. In a book given to the Library there, by their father, its author, called the *Sacred Philoſophie of the Holy Scripture*, 1635, I find this inſcription written by Alexander. " Ex dono authoris artium magiſtri olim Collegii Corporis Chriſti alumni, Patris Alexandri Georgii et Nathanaelis Gillorum, qui omnes in hoc Studioſorum vivario literis operam dedere. Tertio Kal. Junias, 1635." This Alexander gave, to the ſaid Library, the old folio edition of Spenſer's *Faerie Queene*, Drayton's *Polyolbion* by Selden, and Bourdelotius's *Lucian*, all having poetical mottos from the claſſicks in his own hand-writing, which ſhow his taſte and track of reading. In the *Lucian* are the arms of the *Gills*, elegantly tricked with a pen, and coloured, by Alexander Gill. From Saint Paul's ſchool, of which from the Uſherſhip he was appointed Maſter in 1635, on the death and in the room of his father, he ſent Milton's friend Deodate to Trinity college, Oxford. He continued Maſter five years only, and died in 1642. Three of Milton's familiar Latin Letters to this Alexander Gill are remaining, replete with the the ſtrongeſt teſtimonies of eſteem and friendſhip. Wood ſays, " he was accounted one of the beſt Latin poets in the nation," *Ath. Oxon.* ii. 22. Milton pays him high compliments on the

Multùm, crede, juvat terras aluiſſe remotas
Pectus amans noſtrî, támque fidele caput,
Quódque mihi lepidum tellus longinqua ſodalem
Debet, at unde brevi reddere juſſa velit.

excellence of his Latin poetry: and among many other expreſſions of the warmeſt approbation calls his verſes, "Carmina ſane grandia, et majeſtatem verè poeticam, Virgilianumque ubique ingenium, referentia," &c. See *Proſe-works*, ii. 565, 566, 567. Two are dated in 1628, and the laſt, 1634. Moſt of his Latin poetry is publiſhed in a ſmall volume, entitled *Poetici Conatus*, 1632. 12mo. But he has other pieces extant, both in Latin and Engliſh. Wood had ſeen others in manuſcript. In the church of St. Mary Magdalene at Oxford, in the neighbourhood of Trinity college, I have often ſeen a long proſe Latin epitaph written by Gill to the memory of one of his old college friends Richard Pates, maſter of Arts, which I ſhould not have mentioned, but as it ſhows the writer's uncommon ſkill in pure latinity. He was not only concerned with ſaint Paul's ſchool, but was an aſſiſtant to Thomas Farnabie, the ſchool-maſter of *Edward King*, Milton's *Lycidas*. He is ſaid to have been removed from ſaint Paul's ſchool for his exceſſive ſeverity. The laſt circumſtance we learn from a ſatire of the times, "Verſes to be reprinted with a ſecond edition of Gondibert, 1653." p. 54, 57. Alexander Gill here mentioned, Milton's friend, ſeems to be ſometimes confounded with his father, whoſe name was alſo Alexander, who was alſo maſter of ſaint Paul's, and whoſe *Logonomia*, publiſhed in 1621, an ingenious but futile ſcheme to reform and fix the Engliſh language, is well known to our critical lexicographers.

T. Warton.

Ver. 4. *Vergivium*] Drayton has "theſe rough *Vergivian* ſeas," *Polyolb.* S. i. p. 656. vol. ii. The Iriſh ſea. Again, "*Vergivian* deepe," Ibid. S. vi. vol. ii. p. 766. And in other places. Camden's *Britannia* has lately familiariſed the Latin name. T. Warton.

Ver. 8. Debet, *at unde brevi* reddere *juſſa velit.*] Hor. *Od.* I. III. 5.

Me tenet urbs refluâ quam Thameſis alluit undâ,
  Méque nec invitum patria dulcis habet.
Jam nec arundiferum mihi cura reviſere Camum,
  Nec dudum vetiti me laris angit amor.
Nuda nec arva placent, umbráſque negantia molles:
  Quàm malè Phœbicolis convenit ille locus!
Nec duri libet uſque minas perferre Magiſtri,
  Cæteráque ingenio non ſubeunda meo.
Si ſit hoc exilium patrios adiiſſe penates,
  Et vacuum curis otia grata ſequi,

" Navis, quæ tibi creditum
" *Debes* Virgilium, finibus Atticis
" *Reddas* incolumem, &c." RICHARDSON.

Ver. 9. *Me tenet urbs* refluâ *quam Thameſis alluit* undâ,] To have pointed out London by only calling it the city waſhed by the Thames, would have been a general and a trite illuſion. But this alluſion by being combined with the peculiar circumſtance of the reflux of the tide, becomes new, poetical, and appropriated. The adjective *reflua* is at once deſcriptive and diſtinctive. Ovid has " *refluum* mare," *Metam.* vii. 267. T. WARTON.

But Milton had Buchanan perhaps in view, *Silvæ*, p. 48. edit. Ruddiman.

—— " Oceanus *refluis* ut plenior *undis* &c."

Again, *Pſalm* xcvii. 3. " Quas vagus Oceanus *refluis* complectitur *undis*." TODD.

Ver. 12. *Nec dudum vetiti me laris angit amor.*
Nec duri libet uſque minas perferre Magiſtri,
Cæteráque ingenio non ſubeunda meo.] How far theſe lines may ſeem to countenance an opinion, that Milton was ſentenced to undergo a temporary removal or ruſtication from Cambridge, and that he was publickly whipped at his college, is minutely conſidered in the life of the poet, prefixed to this edition. TODD.

Non ego vel profugi nomen fortémve recuſo,
  Lætus et exilii conditione fruor.
O, utinam vates nunquam graviora tuliſſet
  Ille Tomitano flebilis exul agro;
Non tunc Ionio quicquam ceſſiſſet Homero,
  Neve foret victo laus tibi prima, Maro.
Tempora nam licet hîc placidis dare libera Muſis,
  Et totum rapiunt me, mea vita, libri.
Excipit hinc feſſum ſinuoſi pompa theatri,
  Et vocat ad plauſus garrula ſcena ſuos.
Seu catus auditur ſenior, ſeu prodigus hæres,
  Seu procus, aut poſitâ caſſide miles adeſt,
Sive decennali fœcundus lite patronus
  Detonat inculto barbara verba foro;

Ver. 22. *Ille* Tomitano *flebilis exul* agro;] Ovid thus begins his Epiſtles from Pontus, I. i. 1. "Naſo *Tomitanæ* jam non novus incola terræ, &c." See alſo ibid. III. viii. 2. "Dona *Tomitanus* mittere poſſet *ager*." The word is frequent in the *Epiſt. ex Pont.* and *Triſt.* T. Warton.

Ver. 23. *Non tunc Ionio* &c.] I have before obſerved, that Ovid was Milton's favourite Latin poet. In theſe Elegies Ovid is his pattern. But he ſometimes imitates Propertius in his prolix digreſſions into the ancient Grecian ſtory. T. Warton.

Ver. 24. Neve foret victo] Tickell and Fenton read, "*Victorive foret.*" Todd.

Ver. 27. *Excipit hinc feſſum ſinuoſi pompa theatri,* &c.] The theatre, as Mr. Warton obſerves, ſeems to have been a favourite amuſement of Milton's youth. See *L'Allegro*, v. 131. Hence I have ventured to think he may be traced in ſeveral of our old dramas, beſides thoſe of Shakſpeare, Jonſon, and Beaumont and Fletcher. Todd.

Ver. 31. *Sive decennali fœcundus lite patronus*
Detonat inculto barbara verba foro;] He probably

Sæpe vafer gnato ſuccurrit ſervus amanti,
Et naſum rigidi fallit ubique patris;
Sæpe novos illic virgo mirata calores
Quid ſit amor neſcit, dum quoque neſcit, amat.
Sive cruentatum furioſa Tragœdia ſceptrum
Quaſſat, et effuſis crinibus ora rotat,
Et dolet, et ſpecto, juvat et ſpectâſſe dolendo,
Interdum et lacrymis dulcis amaror ineſt:
Seu puer infelix indelibata reliquit

means the play of *Ignoramus*. In the expreſſion *decennali fœcundus lite*, there is both elegance and humour. Moſt of the reſt of Milton's comick characters are Terentian. He is giving a general view of comedy: but it is the view of a ſcholar, and he does not recollect that he ſets out with deſcribing a London theatre.

T. Warton.

Ver. 35. *Sæpe novos* &c.] Compare Claudian, *Epith. Hon. & Mar.* 3.

" Nec novus unde calor, nec quòd ſuſpiria vellent,
" Noverat incipiens, et adhuc ignarus amandi."

And Ovid, *Met.* iv. 330.

" Neſcit quid ſit amor, ſed et erubuiſſe decebat."

Richardson.

Ver. 37. *Sive cruentatum* &c.] See Note on *Il Penſ.* v. 98, in which the whole of Ovid's portrait of Tragedy ſhould have been quoted. *Amor.* iii. i. 11.

" Venit et ingenti violenta Tragœdia paſſu,
" Fronte comæ torva, *palla* jacebat humi:
" Læva manus *ſceptrum* late regale tenebat, &c."

Here we trace Milton's *pall*, as well as *ſcepter*. T. Warton.

Ver. 40. ——— *lacrymis dulcis amaror ineſt:*] So, in Tibullus:

" Quæ dulcem lacrymis miſcet amaritiam."

John Warton.

Ver. 41. *Seu puer infelix indelibata reliquit*
Gaudia, et abrupto flendus amore cadit;

Gaudia, et abrupto flendus amore cadit;
Seu ferus è tenebris iterat Styga criminis ultor,

Seu ferus è tenebris iterat Styga criminis ultor,
Conſcia funereo pectora torre movens:] By the youth, in the firſt couplet he perhaps intends Shakſpeare's *Romeo*. In the ſecond, either *Hamlet* or *Richard the Third*. He then draws his illuſtrations from the ancient tragedians. The alluſions, however, to Shakſpeare's incidents do not exactly correſpond. In the firſt inſtance, Romeo was not torn from joys *untaſted:* although *puer* and *abrupto amore* are much in point. The alluſions are looſe, or reſulting from memory, or not intended to tally minutely. Milton's writings afford a ſtriking example of the ſtrength and weakneſs of the ſame mind. His warmeſt poetical predilections were at laſt totally obliterated by civil and religious enthuſiaſm. Seduced by the gentle eloquence of fanaticiſm, he liſtened no longer to the "wild and native woodnotes of Fancy's ſweeteſt child." In his *Iconoclaſtes*, he cenſures king Charles for ſtudying, "One, whom we well know was the cloſet companion of his ſolitudes, WILLIAM SHAKSPEARE," *Proſe-works*, vol. i. 368. This remonſtrance, which not only reſulted from his abhorrence of a king, but from his diſapprobation of plays, would have come with propriety from Prynne or Hugh Peters. Nor did he now perceive, that what was here ſpoken in contempt, conferred the higheſt compliment on the elegance of Charles's private character. One Cooke, a reforming pamphleteer of thoſe days, accuſes the king of being much better acquainted with Shakſpeare and Jonſon than the Bible. Mr. Steevens has King Charles's *Shakſpeare*, a fine copy of the ſecond folio: with ſome alterations of the titles of the plays, in his Majeſty's own handwriting. It was a preſent from the king to Sir Thomas Herbert, maſter of the Revels. T. WARTON.

Sir Thomas Herbert was not maſter of the Revels. Sir Henry Herbert filled that office. See Steevens's Shakſpeare, edit. 1793, vol. ii. p. 375. Mr. Steevens's copy of the ſecond folio, ſince his death, has been purchaſed for his preſent Majeſty's library. Milton did not cenſure Charles the firſt for reading Shakſpeare. This point has been proved by Mr. Waldron, the acute and ingenious editor of *The Literary Muſeum*, in 1792; who, in a Note

Conſcia funereo pectora torre movens:
Seu mœret Pelopeia domus, ſeu nobilis Ili, 45

to Downes's *Roſcius Anglicanus*, p. 8, cites the whole paſſage from *Iconoclaſtes*; in which Milton's pretence is to repreſent the king as imitating the hypocriſy of Richard the third: "I ſhall not inſtance an abſtruſe author, wherein the king might be leſs converſant, but one whom we well know was the cloſet companion of theſe his ſolitudes, William Shakſpeare, who introduced the perſon of Richard the third, ſpeaking in as high a ſtraine of pietie and mortification, as is uttered in any paſſage of this book [ΕΙΚΩΝ ΒΑΣΙΛΙΚΗ]; and ſometimes to the ſame ſenſe and purpoſe with ſome words in this place, *I intended*, ſaith he, *not only to oblige my friends, but mine enemies.* The like ſaith *Richard*, A. ii. S. i.

> *I doe not know that Engliſhman alive*
> *With whom my ſoule is any jott at odds,*
> *More than the infant that is born to-night;*
> *I thank my God for my humilitie.*

Other ſtuff of this ſort may be read throughout the whole tragedie, wherein the poet uſed not much licence in departing from the truth of hiſtory, which delivers him a deep diſſembler, not of his affections only, but of religion." Mr. Waldron has collected the *various* charges made againſt Milton for cenſuring the king's *amuſing himſelf with Shakſpeare;* and has effectually as well as liberally, ſilenced them on this point. The character of Charles, however, in the preceding extract, appears to me cruelly miſrepreſented. His faithful ſervant, Sir Thomas Herbert, tells us, in his Carolina Threnodia, or Memoirs of the *two laſt years* of Charles I. that "The *ſacred Scripture was the book he* [the King] MOST DELIGHTED IN; read often in Biſhop Andrews's Sermons, Hooker's Eccleſiaſtical Polity, Dr. Hammond's Works, Villalpandus upon Ezekiel, &c. Sandys's Paraphraſe upon king David's Pſalms, Herbert's divine Poems; and alſo recreated himſelf in reading Godfrey of Bulloigne writ in Italian by Taſſo, and done into Engliſh heroick verſe by Mr. Fairfax, a poem his Majeſty much commended; as he did Arioſto, by Sir John Harrington, &c.; Spenſer's Fairy Queen, and the like, for alleviating his ſpirits after ſerious ſtudies." TODD.

Aut luit inceſtos aula Creontis avos.
Sed neque ſub tecto ſemper, nec in urbe, latemus;
Irrita nec nobis tempora veris eunt.
Nos quoque lucus habet vicinâ conſitus ulmo,
Atque ſuburbani nobilis umbra loci.

Ver. 44. *Conſcia funereo pectora torre movens:*] Mr. Steevens ſuggeſts, that the alluſion is to *Ate* in the old play of *Locrine*, where ſhe enters with a *torch* in her hand, and where the motto to the Scene is, "*In pœna ſectatur et umbra.*" T. Warton.

Ver. 48. *Irrita nec nobis tempora veris eunt.*] Ovid, *Faſt.* ii. 150.

—— "Primi tempora veris eunt." T. Warton.

Ver. 49. *Nos quoque lucus habet vicinâ conſitus* ulmo,] The gods had their favourite trees. So have the poets. Milton's is the *elm*. See *L'Allegro*, v. 57.

"Some time walking not unſeen
"By hedge-row *elms* on hillocks green."

And *Arcades*, v. 89. And *Comus*, v. 354. And the *Epitaphium Damonis*, v. 15, and v. 49. And *Par. Loſt*, B. v. 216. The country about Colnebrook impreſſed Milton with a predilection for this tree. T. Warton.

Ver. 50. *Atque ſuburbani nobilis umbra loci.*] Some country houſe of Milton's father very near London is here intended, of which we have now no notices. A letter to Alexander Gill is dated "E *noſtro* Suburbano *Decemb.* 4, 1634," *Proſe-works*, vol. ii. 567. In the *Apology for Smectymnuus*, publiſhed 1642, he ſays, to his opponent, "that *ſuburb*, wherein I dwell, ſhall be in my account a more honourable place than his univerſity," *Proſe-works*, i. 109. His father had purchaſed the eſtate at Colnebrook, before 1632. In a letter to Deodate, from London, dated 1637, he ſays, "Dicam jam nunc ſerio quid cogitem, in Hoſpitium Juridicorum aliquod immigrare, ſicubi amæna et umbroſa ambulatio eſt, &c. Ubi nunc ſum, ut noſti, *obſcure* et *anguſte* ſum," *Proſe-works*, vol. ii. 569. In an academick Proluſion, written perhaps not far from the time of writing this Elegy, is the following paſſage, "Tethor ipſe lucos, et flumina,

Sæpius hîc, blandas ſpirantia ſidera flammas,
Virgineos videas præteriiſſe choros.
Ah quoties dignæ ſtupui miracula formæ,
Quæ poſſit ſenium vel reparare Jovis!
Ah quoties vidi ſuperantia lumina gemmas,
Atque faces, quotquot, volvit uterque polus!
Colláque bis vivi Pelopis quæ brachia vincant,
Quæque fluit puro nectare tincta via!
Et decus eximium frontis, tremulóſque capillos,
Aurea quæ fallax retia tendit Amor!
Pellacéſque genas, ad quas hyacinthina ſordet
Purpura, et ipſe tui floris, Adoni, rubor!
Cedite, laudatæ toties Heroides olim,

et *dilectas villarum ulmos*, ſub quibus *æſtate proximè præterita*, ſi deorum arcana eloqui liceat, ſummam cum Muſis gratiam habuiſſe me, jucunda memoria recolo, &c." *Proſe-works*, vol. ii. 602. T. WARTON.

Ver. 55. *Ah quoties vidi* &c.] Ovid, *Epiſt. Heroid.* ix. 79. " *Ah quoties* digitis, &c." And Buchanan, *El.* vi. p. 43. edit. ut ſupr.

—— " ſuperantia lumina flammas." T. WARTON.

Ver. 58. *Quæque fluit puro nectare tincta via!*] Here is a peculiar antique formula, as in the following inſtances. Virgil, *Æn.* i. 573.

" Urbem quam ſtatuo veſtra eſt."

Terence, *Eunuch.* iv. iii. 11.

" Eunuchum quem dediſti nobis, quas turbas dedit."

Many more might be given. Compare the very learned biſhop Newcome's *Preface* to the *Minor Prophets*, p. xxxiv. Lond. 1785. 4to. T. WARTON.

Ver. 63. *Cedite, laudatæ toties* Heroides *olim*, &c.] Ovid, *Art. Amator.* i. 713,

" Jupiter ad veteres ſupplex *Heroïdas* ibat,
" Corripuit magnum nulla puella Jovem." T. WARTON.

Et quæcunque vagum cepit amica Jovem.
Cedite, Achæmeniæ turritâ fronte puellæ,
Et quot Suſa colunt, Memnoniámque Ninon;
Vos etiam Danaæ faſces ſubmittite Nymphæ,
Et vos Iliacæ, Romuleæque nurus:
Nec Pompeianas Tarpëia Muſa columnas

Ver. 65. *Cedite*, Achæmeniæ *turritâ fronte puellæ*, &c.] Mr. Warton refers to Sandys's *Travels*, for an account of the women of *Achemænia* (which is a part of Perſia) wearing a high head-dreſs. *Memnonian* is an epithet in *Par. L.* B. x. 308. Todd.

Ver. 66. *Et quot Suſa colunt, Memnoniámque Ninon;*] Suſa [Suſarum], anciently a capital city of Suſiana in Perſia, conquered by Cyrus. Xerxes marched from this city, to enſlave Greece. *Par. Loſt*, B. x. 308. It is now called *Souſter*. Both Suſa, and Suſiana, are mentioned in *Par. Reg.* B. iii. 288, 321. Ninos, is a city of Aſſyria, built by Ninus: Memnon, a hero of the Iliad, had a palace there, and was the builder of Suſa. Milton is alluding to oriental beauty. In the next couplet, he challenges the ladies of ancient Greece, Troy, and Rome.

T. Warton.

Ver. 69. *Nec* Pompeianas Tarpëia *Muſa* &c.] The poet has a retroſpect to a long paſſage in Ovid, who is here called *Tarpeia Muſa*, either becauſe he had a houſe adjoining to the Capitol, or by way of diſtinction, that he was the Tarpeian, the *genuine Roman Muſe*. It is in Ovid's *Art of Love*, where he directs his votary Venus to frequent the portico of Pompey, or the Theatre; places at Rome, among others, where the moſt beautiful women were aſſembled, B. i. 67.

"Tu modo *Pompeii* lentus ſpatiare ſub umbra, &c."

And v. 89.

"Sed tu præcipue curvis venare *theatris*, &c."

See alſo, B. iii. 387. Propertius ſays that Cynthia had deſerted this famous portico, or colonnade, of Pompey, ii. xxxii. 11.

"Scilicet umbroſis ſordet *Pompeia columnis*
"Porticus, aulæis nobilis Attalicis, &c."

Where ſays the old ſcholiaſt, "Romæ erat *Porticus* Pompeia, ſoli

Jactet, et Auſoniis plena theatra ſtolis.
Gloria Virginibus debetur prima Britannis;
Extera, ſat tibi ſit, fœmina, poſſe ſequi.
Túque urbs Dardaniis, Londinum, ſtructa colonis,
Turrigerum latè conſpicienda caput,
Tu nimium felix intra tua mœnia claudis
Quicquid formoſi pendulus orbis habet.
Non tibi tot cœlo ſcintillant aſtra ſereno,

arcendo accommodata, ſub qua æſtivo potiſſimum tempore matronæ ſpatiabantur." See alſo iv. viii. 75. Other proofs occur in Catullus, Martial, and Statius. Pompey's theatre and portico were contiguous. The words *Auſoniis ſtolis* imply literally the Theatre filled "with the ladies of Rome." But *ſtola* properly points out a matron. See Note on *Il Penſ.* v. 35. And Ovid, *Epiſt. ex Pont.* iii. iii. 52.

"Scripſimus hæc iſtis, quarum nec vitta pudicos
"Contingit crines, nec *ſtola* longa pedes."

And *Triſt.* ii. 252.

"Quas *ſtola* contingi, vittaque ſumpta vetat?
"At *matrona* poteſt, &c." T. Warton.

Ver. 74. Turrigerum *latè conſpicienda* caput,] So, in *L'All.* v. 117. "*Tower'd* cities." See Marlowe and Chapman's *Hero and Leander*, edit. 1637, B. ii. "*Tower'd* courts. See alſo *Par. Loſt*, B. i. 733. "Many a *tower'd* ſtructure high." And "*turrigerum caput*," in the Note on ver 5, *El.* iii. Thus Lucan, of Rome, lib. i. 188. "*Turrigero vertice.*" Todd.

Ver. 76. ——— pendulus orbis] See *In Obit. Procancellarii*, v. 3, and *Par. Loſt*, B. iv. 1000. Todd.

Ver. 77. *Non tibi tot cœlo* &c.] Ovid, *De Arte Amand.* lib. i. 55.

"Tot tibi namque dabit formoſas Roma puellas,
"Hæc habet, ut dicas quicquid in orbe fuit:
"Gargara quot ſegetes ———
"Quot cœlum ſtellas, &c." Richardson.

Endymioneæ turba miniſtra deæ,
Quot tibi, conſpicuæ formáque auróque, puellæ
Per medias radiant turba videnda vias.
Creditur huc geminis veniſſe invecta columbis
Alma pharetrigero milite cincta Venus;
Huic Cnidon, et riguas Simoentis flumine valles,
Huic Paphon, et roſeam poſthabitura Cypron.
Aſt ego, dum pueri ſinit indulgentia cæci,
Mœnia quàm ſubitò linquere fauſta paro;
Et vitare procul malefidæ infamia Circes
Atria, divini Molyos uſus ope.
Stat quoque juncoſas Cami remeare paludes,
Atque iterum raucæ murmur adire Scholæ.
Interea fidi parvum cape munus amici,
Paucáque in alternos verba coacta modos *.

Ver. 78. Endymioneæ &c.] Grotius, *Silv.* l. iii. *Epith.* iii. " *Endymioneas* invadat Cynthia noctes." TODD.

Ver. 89. ——————*juncoſas*] The epithet is picturesque and appropriated, and exactly describes the river Cam: hence in *Lycidas*, " his bonnet *sedge*." JOS. WARTON.

Add also ver. 11. " Jam nec *arundiferum* mihi cura revisere Camum." But there is a contempt in describing Cambridge, and its river, by the expression *the rushy marshes of Cam*. See v. 13, 14. And Notes on *Lycid.* v. 105. T. WARTON.

Milton might be influenced, in his description of the Cam, by an expression in Theognis:

Σπάρτην τ' Εὐρώτα ΔΟΝΑΚΟΤΡΟΦΟΥ ἀγλαὸν ἄστυ. TODD.

Ver. 92. The *Roxana* of Alabaster has been mentioned by Dr. Johnson as a Latin composition, equal to the Latin poetry of Milton: Whoever but slightly examines it, will find it written in the style and manner of the turgid and unnatural Seneca. It was printed by the author himself at London, 1632. Yet it

was written forty years before, 1592, and there had been a furreptitious edition. It is remarkable, that *Mors*, Death, is one of the perfons of the Drama. Jos. Warton.

I muft add, that among the *Dramatica poemata* of Sir William Drury, one of the plays is called Mors, and *Mors* is a chief fpeaker. Duaci, 1628. 12mo. edit. 2. Firft printed 1620. See below, *El.* iii. 6. T. Warton.

See alfo feveral examples of Death exhibited as a perfon, in the note on *Par. L.* B. ii. 666.

---

* The learned Lord Monboddo pronounces this Elegy to be equal to any thing of the "elegiac kind, to be found in Ovid, or even in Tibullus." T. Warton.

ELEG. II. Anno Ætatis 17.

In obitum Præconis Academici Cantabrigienſis *.

TE, qui, conſpicuus baculo fulgente, ſolebas
  Palladium toties ore ciere gregem;
Ultima præconum, præconem te quoque ſæva
  Mors rapit, officio nec favet ipſa ſuo.
Candidiora licèt fuerint tibi tempora plumis,
  Sub quibus accipimus delituiſſe Jovem;
O dignus tamen Hæmonio juveneſcere ſucco,
  Dignus in Æſonios vivere poſſe dies;

* The perſon here commemorated, is Richard Ridding, one of the Univerſity-Beadles, and a Maſter of Arts of Saint John's college, Cambridge. He ſigned a teſtamentary Codicil, Sept. 23, 1626, proved the eighth day of November following. From *Regiſtr. Teſtam.* Cantabr. T. WARTON.

Ver. 2. It was a cuſtom at Cambridge, lately diſuſed, for one of the beadles to make proclamation of convocations in every college. This is ſtill in uſe at Oxford. T. WARTON.

Ver. 5. *Candidiora* &c.] Ovid, *Triſt.* iv. viii. 1. "Jam mea cygneas imitantur tempora plumas." T. WARTON.

Ver. 6. *Sub quibus accipimus* delituiſſe Jovem;] Ovid, *Epiſt. Heroid.* viii. 68.

"Non ego fluminei referam mendacia cigni,
"Nec querar in *plumis delituiſſe Jovem.*" T. WARTON.

Ver. 7. ——— Hæmonio *juveneſcere* ſucco, &c.] See Ovid, *Metam.* vii. 264.

"Illic *Hæmonia* radices valle reſectas,
"Seminaque, floreſque, et *ſuccos* incoquit acres."

And compare, below, *Manſ.* v. 75. T. WARTON.

Dignus, quem Stygiis medicâ revocaret ab undis
Arte Coronides, ſæpe rogante deâ.
Tu ſi juſſus eras acies accire togatas,
Et celer à Phœbo nuntius ire tuo;
Talis in Iliacâ ſtabat Cyllenius aulâ
Alipes, æthereâ miſſus ab arce Patris:
Talis et Eurybates ante ora furentis Achillei
Rettulit Atridæ juſſa ſevera ducis.
Magna ſepulchrorum regina, ſatelles Averni,
Sæva nimis Muſis, Palladi ſæva nimis,
Quin illos rapias qui pondus inutile terræ;
Turba quidem eſt telis iſta petenda tuis.
Veſtibus hunc igitur pullis, Academia, luge,
Et madeant lachrymis nigra feretra tuis.

Ver. 10. *Arte* Coronides,] *Coronides* is Æſculapius, the ſon of Apollo by Coronis. See Ovid, *Metam.* xv. 624. But the particular alluſion is here to Æſculapius reſtoring Hippolitus to life, at the requeſt of Diana, *Faſt.* vi. 745. ſeq. Where he is called Coronides. T. Warton.

Ver. 13. *Talis* &c.] Theſe alluſions are proofs of our author's early familiarity with Homer. T. Warton.

Ver. 17. *Magna ſepulchrorum regina,*] A ſublime poetical appellation for Death: and much in the manner of his Engliſh poetry. T. Warton.

Shakſpeare, in his *Venus and Adonis,* calls Death the "king of graves." Venus is ſpeaking of Death:

"Now ſhe adds honour to his hateful name:
"She cleeps him *king of graves*, and grave for kings,
"Imperial ſupreme of mortal things." Todd.

Ver. 19. ——————— *pondus inutile terræ;*] Homer, *Il.* xviii. 104. ἰτάσιον ἄχθος ἀρούρης. John Warton.

Ver. 22. *Et madeant* lachrymis *nigra* feretra *tuis.*] Here

Fundat et ipſa modos querebunda Elegëia triſtes,
Perſonet et totis nœnia mœſta Scholis *.

ſeems to be an alluſion to the cuſtom of affixing Verſes to the pall, formerly perhaps more generally obſerved at Cambridge. "*Lachrymis* tuis" are the funeral poems, as *tear* is in *Lycidas*, v. 14. Where ſee the Note. TODD.

* This Elegy, with the next on the death of biſhop Andrews, the Odes on the death of Profeſſor Goſlyn and biſhop Felton, and the Poem on the Fifth of November, are very correct and manly performances for a boy of ſeventeen. This was our author's firſt year at Cambridge. They diſcover a great fund and command of ancient literature. T. WARTON.

ELEG. III. Anno Ætatis 17.

In obitum Præſulis Wintonienſis *.

MOESTUS eram, et tacitus, nullo comitante, ſedebam;
Hærebántque animo triſtia plura meo:
Protinus en! ſubiit funeſtæ cladis imago,
Fecit in Angliaco quam Libitina ſolo;
Dum procerum ingreſſa eſt ſplendentes marmore turres, 5

* Lancelot Andrews, biſhop of Wincheſter, had been originally Maſter of Pembroke-hall in Cambridge; but long before Milton's time. He died at Wincheſter-Houſe in Southwark, Sept. 21, 1626. It is a great conceſſion, that Milton compliments biſhop Andrews, in his *Church-Govern.* B. i. iii. "But others better adviſed are content to receive their beginning [the biſhops] from Aaron and his ſons: among whom biſhop *Andrews* of late years, and in theſe times [Uſher] the primate of Armagh, for their *learning* are reputed the *beſt able* to ſay what may be ſaid in their opinion." This piece was written 1641. *Proſe-works*, vol. i. 45. But ſee their arguments anſwered, as he pretends, ibid. ch. v. p. 47. ſeq. T. Warton.

Ver. 4. *Fecit in Angliaco quam Libitina ſolo;*] A very ſevere plague now raged in London and the neighbourhood, of which 35417 perſons are ſaid to have died. See Whitelock's *Mem.* p. 2. and Ruſhworth, *Coll.* vol. 1. p. 175. 201. Milton alludes to the ſame peſtilence, in an Ode written in the ſame year, *On the Death of a fair Infant*, v. 68. T. Warton.

Ver. 5. *Dum procerum ingreſſa eſt ſplendentes marmore turres*, &c.] Theſe lines remind me of the following in Wilſon's Collection of Verſes, called *Vita et Obitus Fratrum Suffolcienſium*, made and printed in the year 1552. 4to. Signat. F. i. They are in Re-

Dira ſepulchrali Mors metuenda face;
Pulſavitque auro gravidos et jaſpide muros,
Nec metuit ſatrapum ſternere falce greges.
Tunc memini clarique ducis, fratriſque verendi,

niger's Copy. I have ſtill more pleaſure in tranſcribing them, as they ſhow with a minuteneſs and particularity not elſewhere to be found, the ſtyle of the architecture of the great houſes about that time. Death is the perſon.

" Illa lacunatis operoſa palatia tectis
" Intrat." ———

Again:

" Nunc tacitò penetrat laqueata palatia greſſu,
" Ac aulæatas marmoreaſque domos.
" Nec metuit biſores portas, valvas bipatentes,
" Quin nec ferriſonæ peſſula dura feræ.
" Sive ſupercilium quod tollant atria longum,
" Altaque culminibus diſſita tecta ſuis;
" Sive loricatam cruſtoſo marmore frontem,
" Atque ſtriaturis omnia ſculpta ſuis;
" Non quæ truncoſis ſurgunt pinnacula nodis,
" Non faſtigiatum turrigerumque caput:
" Ne ſe nobilitas cuneatis jactet in aulis, &c."

T. Warton.

Ver. 7. *Pulſavitque* &c.] Hor. *Od.* I. IV. 13.

" Pallida Mors æquo *pulſat* pede pauperum tabernas,
" Regumque turres." Richardson.

Ver. 9. *Tunc memini clarique ducis*, &c.] I am kindly informe by ſir David Dalrymple, " The two Generals here mentioned, who died in 1626, were the two champions of the queen of Bohemia, the duke of Brunſwick, and Count Mansfelt: *Frater* means a Sworn Brother in arms, according to the military cant of thoſe days. The Queen's, or the Palatine, cauſe was ſupported by the German princes, who were heroes of Romance, and the laſt of that race in that country. The proteſtant religion, and chivalry, muſt have intereſted Milton in this cauſe. The next couplet reſpects the death of Henry Earl of Oxford, who died

Intempeſtivis oſſa cremata rogis:
Et memini Heroum, quos vidit ad æthera raptos,
Flevit et amiſſos Belgia tota duces.
At te præcipuè luxi, digniſſime Præſul,
Wintoniæque olim gloria magna tuæ;
Delicui fletu, et triſti ſic ore querebar:
" Mors fera, Tartareo diva fecunda Jovi,
" Nonne fatis quòd ſylva tuas perſentiat iras,
" Et quòd in herboſos jus tibi detur agros?
" Quòdque afflata tuo marceſcant lilia tabo,
" Et crocus, et pulchræ Cypridi ſacra roſa?
" Nec finis, ut ſemper fluvio contermina
" quercus

not long before." See Carte's *Hiſt. Eng.* iv. p. 93. ſeq. 172. ſeq. Henry earl of Oxford, Shakſpeare's patron, died at the ſiege of Breda in 1625. Dugd. *Bar.* ii. 200. See Howell's *Letters*, vol. i. ſ. 4. Lett. xv. And Note on *El.* iv. infr. 74. If this be the ſenſe of *Fratris*, *verendi* is not a very ſuitable epithet.

T. Warton.

Ver. 18. *Et quòd in herboſos* jus tibi detur *agros*?] He ſeems to have had in mind *the power given unto Death*, Rev. vi. 8; and has here moſt poetically diſplayed it. Todd.

Ver. 21. ——— *fluvio* contermina quercus] Ovid, *Met.* viii. 620. " Tiliæ *contermina quercus*." The epithet is a favourite with Ovid, *Metam.* xv. 315. " Noſtris *conterminus* arvis." See alſo *Met.* i. 774, iv. 90, viii. 552, *Epiſt. ex Pont.* iv. vi. 45, and *Faſt.* ii. 55. This word, ſo commodious for verſification, is not once uſed by Virgil.

Here is a beautiful picturesque image, but where the juſtneſs of the poetry is marred by the admiſſion of a licentious fiction, which yet I cannot blame in a young writer of fancy. When the ingrafted tree in Virgil wonders at its foreign leaves and fruits not its own, the preternatural novelty, producing the wonder, juſtifies the boldneſs of attributing this affection to a

" Miretur lapſus prætereuntis aquæ ?
" Et tibi ſuccumbit, liquido quæ plurima cœlo
" Evehitur pennis, quamlibet augur, avis.
" Et quæ mille nigris errant animalia ſylvis ;
" Et quot alunt mutum Proteos antra pecus.
" Invida, tanta tibi cùm ſit conceſſa poteſtas,
" Quid juvat humanâ tingere cæde manus ?
" Nobiléque in pectus certas acuiſſe ſagittas,
" Semideámque animam ſede fugâſſe ſuâ ?"
Talia dum lacrymans alto ſub pectore volvo,
Roſcidus occiduis Heſperus exit aquis,
Et Tarteſſiaco ſubmerſerat æquore currum

tree. In the preſent inſtance, it was not wonderful nor extraordinary, that a ſtream ſhould flow, or flow perpetually. The conceit is, that an oak ſhould wonder at this. T. WARTON.

Ver. 22. *Miretur lapſus* prætereuntis aquæ ?] Compare Buchanan, *Eleg.* ii. p. 34. ed. Ruddiman.

" Nunc ſtrepitum captat *prætereuntis aquæ.*" TODD.

Ver. 26. ——————— Proteos *antra* pecus.] Hor. *Od.* I. II. 7.

" Omne cum *Proteus pecus* egit altos
" Viſere montes." RICHARDSON.

Ver. 30. ——— animam ſede *fugâſſe* ſuâ ?] So, in his *Ode on the death of a fair Infant*, ſt. iii. " Unhous'd thy virgin *ſoul from her* fair *biding place.*" TODD.

Ver. 32. Roſcidus *occiduis* Heſperus exit aquis,] Ovid, *Faſt.* ii. 314.

" *Heſperus* et fuſco *roſcidus* ibat equo."

Again, *Epiſt. ex Pont.* ii. v. 50.

" Qualis ab Eois Luciſer *exit aquis.*"

See alſo *Metam.* xv. 189. T. WARTON.

Ver. 33. *Et* Tarteſſiaco &c.] Ovid, *Metam.* xiv. 416. " Preſ-

Phœbus, ab Eoo littore menſus iter:
Nec mora, membra cavo poſui refovenda cubili,
Condiderant oculos nóxque ſopórque meos:
Cùm mihi viſus eram lato ſpatiarier agro;
Heu! nequit ingenium viſa referre meum.
Illic puniceâ radiabant omnia luce,
Ut matutino cùm juga ſole rubent.
Ac veluti cùm pandit opes Thaumantia proles,
Veſtitu nituit multicolore ſolum.
Non dea tam variis ornavit floribus hortos
Alcinoi, Zephyro Chloris amata levi.

ferat occiduus *Tarteſſia* littora Phœbus." *Tarteſſiacus* occurs in Martial, *Epigr.* ix. 46. We are to underſtand the ſtraits of Hercules, or the Atlantick ocean. See alſo Buchanan *De Sphær.* L. i. p. 126. edit. ut ſupr. " *Tarteſſiacis* cum Taurus mergitur undis." And ib. p. 122. " *Tarteſſiaco*, qui feſſos excipit axes, limite." Buchanan was now a popular modern claſſick.

T. Warton.

Ver. 43. *Non dea tam variis ornavit floribus hortos*
Alcinoi, Zephyro Chloris amata levi.] Eden is compared to the Homerick garden of Alcinous, *Parad. Loſt*, B. ix. 439. B. v. 341. Chloris is Flora, who according to ancient fable was beloved by Zephyr. Hence our author is to be explained, *Parad. Loſt*, B. v. 16.

" Mild as when Zephyrus on Flora breathes."

See Ovid, *Faſt.* L. v. 195. ſeq. She is again called Chloris by our author, *El.* iv. 35. Yet there, and according to the true etymology of the word, ſhe is more properly the power of vegetation. Chloris is Flora in Drummond's Sonnets:

" Faire *Chloris* is, when ſhe doth paint Aprile."

In Arioſto, Mercury ſteals Vulcan's net made for Mars and Venus to captivate Chloris, *Orl. Fur.* C. xv. 57.

" *Clorida bella*, che per aria vola, &c." T. Warton.

Flumina vernantes lambunt argentea campos,
Ditior Heſperio flavet arena Tago.
Serpit odoriferas per opes levis aura Favoni,
Aura ſub innumeris humida nata roſis.
Talis in extremis terræ Gangetidis oris
Luciferi regis fingitur eſſe domus.

Chloris is "queene of the flowers, and miſtriſs of the Spring," in Ben Jonſon's Maſk of *Chloridia*. But ſee alſo the old commentator on Spenſer's *Shepheards Calender*, April, ver. 122, "Chloris, &c." TODD.

Ver. 45. *Flumina* &c.] In the garden of Eden, as Mr. Warton obſerves, "the criſped brooks roll on orient pearl and *ſands of gold*," P. L. B. iv. 237. See alſo the "*ſilver* lakes," *Par. Loſt*, B. vii. 437, as here "flumina *argentea*." TODD.

Ver. 47. *Serpit odoriferas per opes levis* aura *Favoni*,
Aura *ſub innumeris humida* nata *roſis*.] So, in the ſame garden, B. iv. 156; but with a conceit.

——— "*Gentle gales*,
"Fanning their odoriferous wings, diſpenſe
"*Native* perfumes, and whiſper whence they ſtole
"Thoſe balmy ſpoils."

In the text, the *aura*, or breath of Favonius, is born, or becomes *humid*, under innumerable roſes. Simply it contracts its fragrance from flowers. Compare *Cymbeline*, A. iv. S. ii.

——— "They are as gentle
"As zephyrs *blowing below* the violet,
"Not wagging his ſweet head."

Perhaps, by the way, from Cutwoode's *Caltha Poetarum*, 1599, ſt. 22, of the primroſe. And ſee ſt. 23.

"*Wagging* the wanton with each wind and blaſt."

Jonſon ſhould not here be forgotten, *Maſques*, vol. vi. 39.

"As gentle as the ſtroking wind
"Runs o'er the gentler flowers." T. WARTON.

Ver. 49. *Talis in extremis terræ Gangetidis oris*
Luciferi regis fingitur eſſe domus.] I know not

Ipſe racemiferis dum denſas vitibus umbras,
Et pellucentes miror ubique locos,

where this fiction is to be found. But our author has given a glorious deſcription of a palace of Lucifer, in the *Par. Loſt*, B. v. 757.

" At length into the limits of the north
" They came, and Satan to his *royal ſeat*
" High on a hill, far blazing, as a mount,
" Rais'd on a mount, with pyramids and towers
" From diamond quarries hewn, and rocks of gold,
" The *palace of great Lucifer*, ſo call
" That ſtructure, in the dialect of men
" Interpreted; which not long after, he
" Affecting all equality with God,
" In imitation of that mount, whereon
" Meſſiah was declar'd in ſight of heaven,
" The Mountain of the Congregation call'd, &c."

Here is a mixture of Arioſto and Iſaiah. Becauſe Lucifer is ſimply ſaid by the prophet, " to ſit upon the mount of the Congregation on the ſides of the north," Milton builds him a palace on this mountain, equal in magnificence and brilliancy to the moſt ſuperb romantick caſtle. In the text, by *the utmoſt parts of the Gangetick land*, we are to underſtand the north; the river Ganges, which ſeparates India from Scythia, ariſing from the mountain Taurus.

Mr. Steevens gives another meaning to the text: " You ſuppoſe the Palace of Lucifer, that is Satan, to have been the object intended. But I cannot help thinking, that the reſidence of the ſun was what Milton meant to deſcribe, as ſituated in the extreme point of the Eaſt. I ſhall countenance my opinion, by an inſtance not taken from a more inglorious author than our poet has ſometimes deigned to copy:

" For, from his Pallace in the Eaſt,
" The King of Light, in purple dreſt,
" Set thicke with gold and precious ſtone,
" Which like a rocke of diamond ſhonne."

Pymlico, or *Runne Red Cappe*, &c. 1609. It is obſervable, that this paſſage not only exhibits the *Domus Luciferi Regis terræ Gan-*

Ecce! mihi ſubitò Præſul Wintonius aſtat,
Sidereum nitido fulſit in ore jubar;
Veſtis ad auratos defluxit candida talos,
Infula divinum cinxerat alba caput.
Dúmque ſenex tali incedit venerandus amictu,
Intremuit læto florea terra ſono.
Agmina gemmatis plaudunt cœleſtia pennis,
Pura triumphali perſonat æthra tubâ.

getidis oris, but alſo the *rock of diamond*, in which Milton has armed one of his rebellious ſpirits. This Houſe, I ſuppoſe, is intended for the Palace of the Sun, as deſcribed by Ovid. You ſeem to have conſidered Lucifer as a proper name inſtead of a compound epithet." See "*Luciferas* rotas," infr. *El.* v. 46.

T. Warton.

Poſſibly Milton might allude to a gorgeous deſcription of the palace of the Sun by an Italian poet, publiſhed a few years before this Elegy was written, Canzoniere del Sigr. Giuſtiniano, Vineg. 1620. See p. 217. "*Il Palagio del Sole*, &c.

" Là ne l' alme contrade,
" *Che hanno per baſe i Poli*
" Stellati pauimenti
" De le Piante di Dio,
" Sorge vnico Palagio emulo al Cielo.
" Trenta colonne in giro
" Di *lucido diamante*
" Capitellate di pirepi ardenti, &c."

Compare alſo Taſſo, *Ger. Conq.* i. 19.

" Sià lucente ſorgeua il *Sol* da gl' Indi
" Che parte è fuor, ma più nel *Gange* è chiuſo."

The reſidence of the ſun, I think, was certainly intended by Milton. And ſee Propertius, II. xviii. 8.

" At non Tithonis ſpernens Aurora ſenectam
" Deſertam *Eoâ* paſſa jacere *domo* eſt." Todd.

Ver. 59. *Agmina* gemmatis *plaudunt cœleſtia* pennis,] Not from the Italian poets, but from Ovid's Cupid, *Remed. Amor*

Quiſque novum amplexu comitem cantúque
ſalutat,
Hóſque aliquis placido miſit ab ore ſonos;
" Nate, veni, et patrii felix cape gaudia regni,
" Semper abhinc duro, nate, labore vaca."
Dixit, et aligeræ tetigerunt nablia turmæ,
At mihi cum tenebris aurea pulſa quies.
Flebam turbatos Cephaleiâ pellice ſomnos;
Talia contingant ſomnia ſæpe mihi! *

v. 39. " Movit Amor *gemmatas* aureus *alas*." See alſo *Amor*. i. ii. 41. In *Paradiſe Loſt*, Milton has been more ſparing in decorating the plumage of his angels. T. WARTON.

Ver. 59. ——————— *plaudunt* &c.] Hom. *Il*. ii. 462.

Ἔνθα καὶ ἔνθα ποτῶνται ἀΓΑΛΛΟΜΕΝΑΙ πτερύγεσσι.

RICHARDSON.

Ver. 64. *Semper ab hinc* duro, *nate*, labore vaca.] *Rev*. xiv. 13. " Bleſſed are the dead which die in the Lord from henceforth: Yea, ſaith the Spirit; for they *reſt from their labours*."

JOHN WARTON.

* Milton, as he grew old in puritaniſm, muſt have looked back with diſguſt and remorſe on the panegyrick of this performance, as on one of the ſins of his youth, inexperience, and orthodoxy: for he had here celebrated, not only a biſhop, but a biſhop who ſupported the dignity and conſtitution of the Church of England in their moſt extenſive latitude, the diſtinguiſhed favourite of Elizabeth and James, and the defender of regal prerogative. Clarendon ſays, that if Andrews, " who loved and underſtood the Church," had ſucceeded Bancroft in the ſee of Canterbury, " that infection would eaſily have been kept out, which could not afterwards be ſo eaſily expelled," *Hiſt. Rebell.* B. i. p. 88. edit. 1721.

T. WARTON.

ELEG. IV. Anno Ætatis 18.

Ad Thomam Junium *præceptorem ſuum, apud mercatores Anglicos Hamburgæ agentes, Paſtoris munere fungentem.* *

CURRE per immenſum ſubitò, mea litera, pontum,
I, pete Teutonicos læve per æquor agros;

* *Thomas Young*, now paſtor of the church of Engliſh merchants at Hamburgh, was Milton's private preceptor, before he was ſent to Saint Paul's ſchool. Aubrey, in his manuſcript Life, calls him, "a puritan in Eſſex who cutt his haire ſhort." Under ſuch an inſtructor, Milton probably firſt imbibed the principles of puritaniſm: and, as a puritan tutor was employed to educate the ſon, we may fairly gueſs at the perſuaſions or inclinations of the father. Beſides, it is ſaid that our author's grandfather, who lived at Halton, five miles eaſt of Oxford, and was one of the rangers of Shotover-foreſt, diſinherited his ſon for being a proteſtant: and, as converts are apt to go to exceſs, I ſuſpect the ſon embraced the oppoſite extreme. The firſt and fourth of Milton's Familiar Epiſtles, both very reſpectful and affectionate, are to this Thomas Young. See *Proſe-Works*, ii. 565, 567. In the firſt, dated, at London, *inter urbana diverticula*, Mar. 26, 1625, he ſays he had reſolved to ſend Young an Epiſtle in verſe: but thought proper at the ſame time to ſend one in proſe. The Elegy now before us, is this Epiſtle in verſe. In the ſecond, dated from Cambridge, Jul. 21, 1628, he ſays, "Rus tuum accerſitus, ſimul ac ver adoleverit, libenter adveniam, ad capeſſendas anni, tuique non minus colloquii, delicias; et ab urbano ſtrepitu ſubducam me pauliſper." Whatever were Young's religious inſtructions, our author profeſſes to have received from this learned maſter his firſt introduction to the ſtudy of poetry, v. 29.

Segnes rumpe moras, et nil, precor, obſtet eunti,
Et feſtinantis nil remoretur iter.

" Primus ego Aonios, illo præeunte, receſſus
" Luſtrabam, et bifidi ſacra vireta jugi ;
" Pierioſque hauſi latices, Clioque favente,
" Caſtalio ſparſi læta ter ora mero."

Yet theſe couplets may imply only a firſt acquaintance with the claſſicks.

This Thomas Young, who appears to have returned to England in or before the year 1628, was doctor Thomas Young a Member of the Aſſembly of Divines, where he was a conſtant attendant, and one of the authors of the book called *Smectymnuus*, defended by Milton ; and who from a London preacherſhip in Duke's Place was preferred by the parliament to the maſterſhip of Jeſus College in Cambridge, Neale's *Hiſt. Pur.* iii. 122. 59. Clarke, a calviniſtick biographer, atteſts that he was " a man of great learning, of much prudence and piety, and of great ability and fidelity in the work of the miniſtry," *Lives*, p. 194.

I have a Sermon by Young, intitled *Hope's Incouragement*, of a comfortable length, preached before the Houſe of Commons, on a Faſt day, Feb. 28, 1644. Printed by order of the Houſe, Lond. 1644. 4to. At the foot of the Dedication he ſtyles himſelf, " Thomas Young, Sancti Evangelii in comitatu Suffolcienſi miniſter." Another of his publications, as I apprehend, is a learned work in Latin called *Dies dominica*, on the obſervation of Sunday. Printed, Anno 1639. No place. 4to. Biſhop Barlow ſays in the Bodleian copy of this book, in a Latin note, that it was written by *Dom. Doctor Young*, as he had been informed in 1658, by N. Bernard, chaplain to archbiſhop Uſher. He adds, " *Quis fuerit prædictus* D. Younge, *mihi non certo conſtat.*" The Dedication to the Reformed Church, is ſubſcribed, Theophilus Philo-Kyrices, *Loucardienſis*. The laſt word I cannot decypher. But there is *Loucardie* in the ſhire of Perth. I learn the following particulars from a manuſcript Hiſtory of Jeſus College. He was a native of Scotland. He was admitted Maſter of the College by the Earl of Mancheſter in perſon, Apr. 12, 1644. He was ejected from the Maſterſhip for refuſing the Engagement. He died

Ipſe ego Sicanio frænantem carcere ventos
Æolon, et virides ſollicitabo Deos,
Cæruleámque ſuis comitatam Dorida Nymphis;
Ut tibi dent placidam per ſua regna viam.

and was buried at Stow-market in Suffolk, where he had been Vicar thirty years. T. Warton.

Among "*perſons of note* that had been aſſiſtants" to the celebrated Gataker, the firſt mentioned is Mr. *Young*; whom I ſuppoſe to be the preceptor of Milton. I ſhould add, that the next mentioned *perſon of note* is "Mr. *Goodal*, Miniſter at Horton by Colebrook," the pariſh in which Milton's father lived: Gataker was a Member of the Aſſembly of Divines, as well as Young. See the *Life of Gataker* at the end of a Sermon, preached at his Funeral by Simeon Aſhe, 1655, p. 54. Todd.

Ver. 1. *Curre per immenſum ſubitò, mea litera, pontum*, &c.] One of Ovid's epiſtolary Elegies begins in this manner, where the poet's addreſs is to his own epiſtle, *Triſt.* iii. vii. 1.

"Vade ſalutatum ſubito perarata Perillam,
"Litera, &c."

And Milton, like Ovid, proceeds in telling his Epiſtle what to ſay. In this ſtrain, among other circumſtances, Milton informs his Epiſtle, v. 41.

"Invenies dulci cum conjuge forte ſedentem,
"Mulcentem gremio pignora parva ſuo;
"Forſitan aut veterum prælarga volumina patrum
"Verſantem, aut veri Biblia ſacra Dei."

So Ovid, v. 3.

"Aut illam invenies dulci cum matre ſedentem,
"Aut inter libros Pieridaſque ſuas, &c." T. Warton.

Ver. 5. The hemiſtich is from Ovid, *Metam.* xiv. 224.

"Æolon Hipotaden *frenantem carcere ventos*."

Our author's wiſhes of ſpeed to his Epiſtle, are expreſſed and exhibited under a great and beautiful variety of poetical fictions and alluſions. T. Warton.

At tu, ſi poteris, celeres tibi ſume jugales,
Vecta quibus Colchis fugit ab ore viri;
Aut queis Triptolemus Scythicas devenit in oras,
Gratus Eleuſinâ miſſus ab urbe puer.
Atque ubi Germanas flavere videbis arenas,
Ditis ad Hamburgæ mœnia flecte gradum,
Dicitur occiſo quæ ducere nomen ab Hamâ,
Cimbrica quem fertur clava dediſſe neci.
Vivit ibi antiquæ clarus pietatis honore
Præſul, Chriſticolas paſcere doctus oves:
Ille quidem eſt animæ pluſquam pars altera noſtræ;
Dimidio vitæ vivere cogor ego.

Ver. 10. "Take the ſwift car of Medea, in which ſhe fled "from her huſband." T. WARTON.

Ver. 11. *Aut queis Triptolemus* &c.] Triptolemus was carried from Eleuſis in Greece, into Scythia, and the moſt uncultivated regions of the globe, on winged ſerpents, to teach mankind the uſe of wheat. Here is a manifeſt imitation of Ovid, who in the ſame manner wiſhes at once, both for the chariots of Medea and Triptolemus, that in an inſtant he may reviſit his friends, *Triſt.* iii. viii. 1.

"Nunc ego Triptolemi cuperem conſcendere currus,
"Miſit in ignotam qui rude ſemen humum;
"Aut ego Medeæ cuperem frænare dracones,
"Quos habuit, fugiens arce, Corinthe, tua, &c."

Compare *Metam.* v. 645. ſeq. T. WARTON.

Ver. 15. *Dicitur occiſo quæ ducere nomen ab Hamâ,*] Krantzius, a Gothick geographer, ſays, that the city of Hamburgh in Saxony took its name from Hama a puiſſant Saxon champion, who was killed on the ſpot where that city ſtands by Starchater a Daniſh giant, *Saxonia*, Lib. i. c. xi. p. 12. edit. Wechel. 1575. fol. The *Cimbrica clava* is the club of the Dane. In deſcribing Hamburgh, this romantick tale could not eſcape Milton.

T. WARTON.

Hei mihi! quot pelagi, quot montes interjecti,
Me faciunt aliâ parte carere mei!
Charior ille mihi, quàm tu, doctiſſime Graiûm,
Cliniadi, pronepos qui Telamonis erat;
Quàmque Stagyrites generoſo magnus alumno,
Quem peperit Libyco Chaonis alma Jovi.
Qualis Amyntorides, qualis Philyrëius heros
Myrmidonum regi, talis et ille mihi.
Primus ego Aonios, illo præunte, receſſus
Luſtrabam, et bifidi ſacra vireta jugi;

Ver. 21. *Hei mihi! quot pelagi*, &c.] Homer, *Il.* i. 156.

—— Ἔπειὴ μάλα πολλὰ μεταξὺ
Οὔρεά τε σκιόεντα, θάλασσά τε ἠχήεσσα.

But I believe, under a ſimilar ſentiment, he copied his favourite elegiack bard, *Triſt.* iv. vii. 21.

" Innumeri montes inter me teque, viæque,
" Fluminaque, et campi, nec freta pauca, jacent."

T. Warton.

Ver. 23. Dearer than Socrates to Alcibiades, who was the ſon of Clinias, and has this apellation in Ovid's *Ibis*, " Cliniadæque modo," &c. v. 635. Alcibiades, the ſon of Clinias, was anciently deſcended from Euryſaces, a ſon of the Telamonian Ajax. T. Warton.

Ver. 25. Ariſtotle, preceptor to Alexander the Great. T. Warton.

Ver. 27. *Qualis* Amyntorides, &c.] Phœnix the ſon of Amyntor, and Chiron, both inſtructors of Achilles, " *Amyntorides* Phœnix," occurs in Ovid, *Art. Amator.* i. 337. And *Amyntorides*, ſimply, in the *Ibis*, v. 261. We find " *Philyreius* heros" for Chiron, *Metam.* ii. 676. And *Faſt.*, B. v. 391. See alſo *Art. Amator.* i. 11. The inſtances are, of the love of ſcholars to their maſters, in ancient ſtory. T. Warton.

Pierióſque hauſi latices, Clióque favente,
Caſtalio ſparſi læta ter ora mero.
Flammeus at ſignum ter viderat arietis Æthon,
Induxitque auro lanea terga novo;
Biſque novo terram ſparſiſti, Chlori, ſenilem
Gramine, biſque tuas abſtulit Auſter opes:
Necdum ejus licuit mihi luminą paſcere vultu,
Aut linguæ dulces aure bibiſſe ſonos.
Vade igitur, curſúque Eurum præverte ſonorum;
Quàm ſit opus monitis res docet, ipſa vides.
Invenies dulci cum conjuge fortè ſedentem,
Mulcentem gremio pignora chara ſuo:
Forſitan aut veterum prælarga volumina patrum
Verſantem, aut veri Biblia ſacra Dei;
Cœleſtive animas ſaturantem rore tenellas,
Grande ſalutiferæ religionis opus.
Utque ſolet, multam ſit dicere cura ſalutem,
Dicere quam decuit, ſi modò adeſſèt, herum.
Hæc quoque, paulùm oculos in humum defixa modeſtos,

Ver. 33. Two years and one month. In which had paſſed three vernal equinoxes, two ſprings and two winters. See the firſt Note. Young, we may then ſuppoſe, went abroad in February, 1623, when Milton was about fifteen. But compare their profe correſpondence, where Milton ſays, "quod autem pluſquam *triennio* nunquam ad te ſcripſerim." T. Warton.

Ibid. Some editions corruptly read *vidit* inſtead of *viderat:* as Tonſon's in 1695, which is rectified in the edition of 1713; but the errour is again admitted in the edition of 1727. Todd.

Ver. 49. ——— *oculos in humum defixa modeſtos,*] Ovid, *Amor.* iii. vi. 67.

"Illa oculos humum dejecta modeſtos." T. Warton.

Verba verecundo ſis memor loqui:
Hæc tibi, ſi teneris vacat inter prælia Muſis,
Mittit ab Angliaco littore ſida manus.
Accipe ſinceram, quamvis ſit ſera, ſalutem;
Fiat et hoc ipſo gratior illa tibi.
Sera quidem, ſed vera fuit, quam caſta recepit
Icaris à lento Penelopeia viro.
Aſt ego quid volui manifeſtum tollere crimen,
Ipſe quod ex omni parte levare nequit?
Arguitur tardus meritò, noxámque fatetur,
Et pudet officium deſeruiſſe ſuum.
Tu modò da veniam faſſo, veniámque roganti;
Crimina diminui, quæ patuere, ſolent.
Non ferus in pavidos rictus diducit hiantes,
Vulnifico pronos nec rapit ungue leo.
Sæpe fariſſiferi crudelia pectora Thracis
Supplicis ad mœſtas delicuere preces:
Extenſæque manus avertunt fulminis ictus,
Placat et iratos hoſtia parva Deos.
Jámque diu ſcripſiſſe tibi fuit impetus illi,

Ver. 56. ——— *à* lento *Penelopeia viro.*] Ovid, Heroid. Ep. l. 1.

"Hanc tua Penelope *lento* tibi mittit, Ulyſſe."

RICHARDSON.

Ver. 61. *Tu modò da veniam faſſo,*] Ovid, *Epiſt. ex Pont.* iv. ii. 23. "Tu modo da veniam faſſo." See alſo Ibid. i. vii. 22. *Epiſt. Heroid.* iv. 156, Ibid. xvi. 11, Ibid. xvii. 225, Ibid. xix. 4. T. WARTON.

Ver. 65. *Sæpe* fariſſiferi] From the Macedonian *fariſſa* or *pike*; whence ſoldiers were called *fariſſophori*. See Liv. ix. 19. And Ovid, *Met.* xii. 466. TODD.

Neve moras ultra ducere paſſus Amor;
Nam vaga Fama refert, heu nuntia vera malorum!
In tibi finitimis bella tumere locis;
Teque tuámque urbem truculento milite cingi,
Et jam Saxonicos arma parâſſe duces.
Te circum latè campos populatur Enyo,
Et ſata carne virûm jam cruor arva rigat;
Germaniſque ſuum conceſſit Thracia Martem,
Illuc Odryſios Mars pater egit equos;
Perpetuóque comans jam defloreſcit oliva,
Fugit et æriſonam Diva peroſa tubam,
Fugit Io! terris, et jam non ultima virgo
Creditur ad ſuperas juſta volâſſe domos.
Te tamen interea belli circumſonat horror,
Vivis et ignoto ſolus inópſque ſolo;

Ver. 74. *Et jam Saxonicos arma paráſſe duces.*] About the year 1626, when this Elegy was written, the imperialiſts, under general Tilly, were often encountered by Chriſtian Duke of Brunſwick, and the dukes of Saxony, particularly duke William of Saxon Wiemar, and the duke of Saxon Lawenburgh, in Lower Saxony, of which Hamburgh, where Young reſided, is the capital. See v. 77. Germany in general, either by invaſion, or interiour commotions, was a ſcene of the moſt bloody war from the year 1618, till later than 1640. Guſtavus Adolphus conquered the greater part of Germany about 1631. See Note on *El.* iii. ſupr. v. 10. T. WARTON.

Ver. 78. *Illuc* Odryſios Mars &c.] Statius, iii. 222.

" Primus terrificam *Mavors* non ſegnis in hoſtem
" *Odryſios* impellit *equos*." RICHARDSON.

Ver. 84. *Vivis et ignoto* ſolus inópſque *ſolo*;] Ovid, of Achæmenides, *Metam.* xiv. 217.

" *Solus, inops*, exſpes."

Et, tibi quam patrii non exhibuere penates,
  Sede peregrinâ quæris egenus opem.
Patria, dura parens, et ſaxis ſævior albis
  Spumea quæ pulſat littoris unda tui,
Siccine te decet innocuos exponere fœtus,
  Siccine in externam ferrea cogis humum?
Et finis, ut terris quærant alimenta remotis
  Quos tibi proſpiciens miſerat ipſe Deus,

Theſe circumſtances, added to others, leave us ſtrongly to ſuſpect, that Young was a nonconformiſt, and probably compelled to quit England on account of his religious opinions and practice. He ſeems to have been driven back to England, by the war in the Netherlands, not long after this Elegy was written. See v. 71. ſeq. And the firſt Note. T. Warton.

To the Ovidian alluſion may be here added an Homerick one, *Odyſſ.* ii. 265.

——————— τηλόθι πάτρης
——————— ἀλλογενὴς ἐνὶ δήμῳ. Todd.

Ver. 86. *Sede peregrinâ quæris egenus opem.*] Before and after 1630, many Engliſh miniſters, puritanically affected, left their cures, and ſettled in Holland, where they became paſtors of ſeparate congregations: When matters took another turn in England, they returned, and were rewarded for their unconforming obſtinacy, in the new preſbyterian eſtabliſhment. Among theſe were Nye, Burroughs, Thomas Goodwin, Simpſon, and Bridge, eminent members of the Aſſembly of Divines. See Wood, *Ath. Ox.* ii. 504. Neale's *Hiſt. Pur.* iii. 376. T. Warton.

One of the puritanically affected miniſters, to whom Mr. Warton alludes, tells us, in 1643, that "Thouſands of late were driven out of the kingdom into America, &c." Herbert Palmer's *Sermon on the Faſt-day*, 28. June, 1643. p. 39. Cromwell was alſo once "thinking of tranſporting himſelf and his family into New England, a receptacle of the puritans, who flocked thither amain for liberty of conſcience." *Life of Cromwell*, 8vo. 1663. p. 17. Todd.

Et qui læta ferunt de cœlo nuntia, quique,
Quæ via poſt cineres ducat ad aſtra, docent?
Digna quidem, Stygiis quæ vivas clauſa tenebris,
Æternâque animæ digna perire fame!
Haud aliter vates terræ Theſbitidis olim
Preſſit inaſſueto devia teſqua pede,
Defertáſque Arabum ſalebras, dum regis Achabi
Effugit, atque tuas, Sidoni dira, manus:

Ver. 100. ——— *Sidoni dira,*] Jezebel, the wife of Ahab, was the daughter of Ethbaal king of the Sidonians. *Sidoni* is a vocative, from Sidonis, often applied by Ovid to Europa the daughter of Agenor king of Syria. See *Faſt.* B. v. 610, 617. *Art, Amator.* iii. 252, and *Metam.* xiv. 30. ii. 840. Some of theſe ſcriptural alluſions are highly poetical, and much in Milton's manner. His friend, who bears a ſacred character, forced abroad for his piety and religious conſtancy by the perſecutions of a tyrannick tribunal, and diſtreſſed by war and want in a foreign country, is compared to Elijah the Tiſhbite wandering alone over the Arabian deſarts, to avoid the menaces of Ahab, and the violence of Jezebel. See 1 *Kings*, xix. 3. ſeq. He then ſelects a moſt ſtriking miracle, under which the power of the Deity is diſplayed in ſcripture as a protection in battle, with reference to his friend's ſituation, from the ſurrounding dangers of war. "You are ſafe under the radiant ſhield of him, who in the dead of night ſuddenly diſperſed the Aſſyrians, while the ſound of an unſeen trumpet was clearly heard in the empty air, and the noiſes of inviſible horſes and chariots ruſhing to battle, and the diſtant hum of claſhing arms and groaning men, terrified their numerous army." *Terruit et denſas* &c. ver. 117 et ſeq. See 2 *Kings*, vii. 5. "For the Lord had made the hoſt of the Syrians to hear a noiſe of chariots and a noiſe of horſes, even the noiſe of a great hoſt, &c." *Sionæa arx* is the city of Samaria, now beſieged by the Syrians, and where the king of Iſrael now reſided. It was the capital of Samaria. *Priſca Damaſcus* was the capital of Syria. *Pavido cum rege* is Benhadad, the king of Syria. In the ſequel of the narrative of this wonderful conſternation and

Talis et, horrifono laceratus membra flagello,
Paulus ab Æmathiâ pellitur urbe Cilix.
Piſcoſáque ipſum Gergeſſæ civis Iëſum
Finibus ingratus juſſit abire ſuis.
At tu ſume animos; nec ſpes cadat anxia curis,
Nec tua concutiat decolor oſſa metus.
Sis etenim quamvis fulgentibus obſitus armis,
Intenténtque tibi millia tela necem,
At nullis vel inerme latus violabitur armis,
Déque tuo cuſpis nulla cruore bibet.
Namque eris ipſe Dei radiante ſub ægide tutus;
Ille tibi cuſtos, et pugil ille tibi:
Ille, Sionææ qui tot ſub mœnibus arcis
Aſſyrios fudit nocte ſilente viros;
Inque fugam vertit quos in Samaritadas oras
Miſit ab antiquis priſca Damaſcus agris;
Terruit et denſas pavido cum rege cohortes,
Aere dum vacuo buccina clara ſonat,
Cornea pulvereum dum verberat ungula campum,
Currus arenoſam dum quatit actus humum,

flight of the Syrians, the ſolitude of their vaſt deſerted camp affords a moſt affecting image, even without any poetical enlargement. "We came to the camp of the Syrians, and behold there was no man there, neither voice of man; but horſes tied, and aſſes tied, and the tents as they were." Ibid. vii. 10. This is like a ſcene of enchantment in romance. T. WARTON.

Ver. 101. *Talis et, horrifono laceratus membra flagello,* &c.] Whipping and impriſonment were among the puniſhments of the arbitrary Star-chamber, the threats *Regis Achabi*, which Young fled to avoid. T. WARTON.

Ver. 109. *At nullis vel inerme latus* &c.] See the ſame philoſophy in *Comus*, ver. 421. T. WARTON.

Auditúrque hinnitus equorum ad bella ruentûm,
Et ſtrepitus ferri, murmuráque alta virûm.
Et tu (quod ſupereſt miſeris) ſperare memento,
Et tua magnanimo pectore vince mala;
Nec dubites quandoque frui melioribus annis,
Atque iterum patrios poſſe videre lares.

Ver. 123. Et tu (*quod ſupereſt* &c.)] For many obvious reaſons, *at* is likely to be the true reading. T. WARTON.

Ver. 125. This wiſh, as we have ſeen, came to paſs. He returned, and, when at length his party became ſuperiour, he was rewarded with appointments of opulence and honour.
T. WARTON.

ELEG. V. Anno Ætatis 20*.

In adventum veris.

IN ſe perpetuo Tempus revolubile gyro
Jam revocat Zephyros vere tepente novos;
Induitúrque brevem Tellus reparata juventam,
Jámque ſoluta gelu dulce vireſcit humus.
Fallor? an et nobis redeunt in carmina vires,
Ingeniúmque mihi munere veris adeſt?

* In point of poetry, ſentiment, ſelection of imagery, facility of verſification, and Latinity, this Elegy, written by a boy, is far ſuperiour to one of Buchanan's on the ſame ſubject, intitled *Maiæ Calendæ*. T. WARTON.

Ver. 1. *In ſe perpetuo Tempus* revolubile *gyro*] Buchanan, *De Sphæra*, p. 133. ibid.

" In ſe præcipiti ſemper *revolubilis* orbe." T. WARTON.

Ver. 5. *Fallor? an et* &c.] So in the Epigram, *Prodit. Bombard.* v. 3. " Fallor? An et mitis, &c." See alſo *El.* vii. 56. This formulary is not uncommon in Ovid. See Note on *Comus*, v. 221. T. WARTON.

Ver. 6. *Ingeniúmque mihi munere veris adeſt?*] See v. 23. There is a notion that Milton could write verſes only in the ſpring or ſummer, which perhaps is countenanced by theſe paſſages. But what poetical mind does not feel an expanſion or invigoration at the return of the ſpring, at that renovation of the face of nature with which every mind is in ſome degree affected? In one of the Letters to Deodate he ſays, " ſuch is the impetuoſity of my temper, that no delay, no reſt, no care or thought of any thing elſe can ſtop me, till I come to my journey's end, and put a period to my preſent ſtudy," *Proſe-Works*, ii. 567. In the *Paradiſe Loſt*, he ſpeaks of his aptitude for compoſition in the night, B. ix. 20.

Muncre veris adeſt, iterúmque vigeſcit ab illo,
(Quis putet?) atque aliquod jam ſibi poſcit opus.
Caſtalis ante oculos, bifidúmque cacumen oberrat,

" If anſwerable ſtyle I can obtain
" From my celeſtial patroneſs, who deigns
" Her *nightly* viſitation, unimplor'd:
" And dictates to me ſlumbering, or inſpires
" Eaſy my unpremeditated verſe."

Again, to Uriana, B. vii. 28.

—— " Not alone, while thou
" Viſit'ſt my ſlumbers *nightly*, or when morn
" Purples the eaſt."

Again, he ſays that " he viſits *nightly* the ſubjects of ſacred poetry," B. iii. 32. And adds, v. 37.

" Then feed on thoughts that voluntary move
" Harmonious numbers."

In the ſixth Elegy, he hints that he compoſed the Ode on the Nativity in the morning, v. 87.

" Dona quidem dedimus Chriſti Natalibus illa,
" Illa ſub *auroram lux* mihi *prima* dedit."

That is, as above, " when morn purples the eaſt." In a Letter to Alexander Gill, he ſays that he tranſlated the hundred and fourteenth Pſalm into Greek heroicks, " ſubito neſcio quo impetu ante *Lucis exortum*," Proſe-works, ii. 567. See alſo ver. 9, 10. And the firſt Note on *Sonn.* vii. T. Warton.

Ver. 9. *Caſtalis* &c.] Buchanan, *El.* 1. 2. p. 31. ut ſupr. " Gratáque Phœbæo *Caſtalis* unda choro." Milton has " the inſpir'd *Caſtalian* ſpring." *Parad. Loſt*, B. iv. 273.

Buchanan was now in high repute as a modern Latin claſſick. He is thus characteriſed by a learned and elegant writer of Milton's early days. " Of Latin poets of our times, in the judgement of Beza and the beſt learned, Buchanan is eſteemed the chiefe.—His conceipt in poeſie was moſt rich, and his ſweetneſs and facilitie in a verſe inimitably excellent, as appeareth by that maſter-peece his Pſalms; as farre beyond thoſe of B. Rhenanus,

Et mihi Pyrenen ſomnia nocte ferunt;
Concitáque arcano fervent mihi pectora motu,
Et furor, et ſonitus me ſacer intus agit.
Delius ipſe venit, video Penëide lauro
Implicitos crines; Delius ipſe venit.
Jam mihi mens liquidi raptatur in ardua cœli,
Pérque vagas nubes corpore liber eo;
Pérque umbras, pérque antra feror, penetralia vatum,
Et mihi fana patent interiora deûm;
Intuitúrque animus toto quid agatur Olympo,
Nec fugiunt oculos Tartara cæca meos.

as the Stanzas of Petrarch the Rimes of Skelton: but deſerving more applauſe if he had faln upon another ſubject: for I ſay with J. C. Scaliger, *Illorum piget qui Davidis Pſalmos ſuis columiſtris innſtos ſperarant efficere plauſibiliores.*—His Tragedies are loftie, the ſtyle pure: his Epigrams not to be mended, ſave here and there, according to his genius, too broad and bitter." Peacham's *Compleat Gentleman*, p. 91. ch. x. *Of Poetry*, edit. [2d.] 1634. 4to. Milton was now perhaps too young to be captivated by Buchanan's political ſpeculations. T. Warton.

Ver. 11. *Concitáque arcano* &c.] Compare Orpheus, *Argon.* ver. 46.

Νῦν δ' ἔπεὶ ἀερόφοιτος ἀπέπλατο δηΐος ἶσρος,
Ἡμέτερον δέμας ἐκπρολιπὼν, εἰς ἠρανὸν εὐρὺν,
Πεύσῃ ἀφ' ἡμετέρης ἐνοπῆς, ἃ πρὶν ἔκευθον. Todd.

Ver. 13. *Delius* &c.] Milton ſeems to have thought of the beginning of Callimachus's Hymn to Apollo. T. Warton.

Ver. 15. *Jam mihi mens* &c.] Apoll. Rhod. *Arg.* iii. 1150.

Ψυχὴ γὰρ νεφέεσσι μεταχθονίη πιπόληται Todd.

Ver. 19. *Intuitúrque animus toto quid agatur Olympo,*
Nec fugiunt oculos Tartara cæca meos.] Compare Shakſpeare, *Midſ. N. Dr.* A. v. S. i.

Quid tam grande ſonat diſcento ſpiritus ore?
Quid parit hæc rabies, quid facer iſte furor?
Ver mihi, quod dedit ingenium, cantabitur illo;
Profuerint iſto reddita dona modo.
Jam, Philomela, tuos, foliis adoperta novellis,
Inſtituis modulos, dum ſilet omne nemus:
Urbe ego, tu ſylvâ, ſimul incipiamus utrique,
Et ſimul adventum veris uterque canat.
Veris Io! rediere vices; celebremus honores
Veris, et hoc ſubeat Muſa perennis opus.
Jam ſol, Æthiopas fugiens Tithoniáque arva,
Flectit ad Arctöas aurea lora plagas.

"The poet's eye, in a fine phrenſy rolling,
"Doth glance from heaven to earth, from earth to heaven." TODD.

Ver. 25. *Jam, Philomela, tuos,* foliis adoperta novellis,
Inſtituis modulos, dum ſilet *omne nemus:*] There is great elegance and purity of expreſſion in *foliis adoperta novellis.* The whole imagery was afterwards transferred into the firſt *Sonnet.*

"O *Nightingale*, that on yon bloomy *ſpray*
"*Warbleſt* at eve, *when all the woods are ſtill.*"
T. WARTON.

Ver. 30. ——— *hoc ſubeat Muſa* perennis *opus.*] Originally *quotannis*, edit. 1645. Salmaſius pretends to have obſerved ſeveral falſe quantities in our author's Latin poems. This was one, and *perennis* appeared in the ſecond edition, 1673. See Salmaſ. *Reſponſ.* edit. Lond. 1660. p. 5. It is remarkable, that Tickell and Fenton ſhould both have preſerved *quotannis*, who might have been taught better even by Tonſon, edit. 1705. Nicholas Heinſius, in an Epiſtle to Holſtenius, complains of theſe falſe quantities: and, for elegance, prefers our author's *Defenſio* to his Latin poems. See Burman. *Syllog.* iii. 669. But Heinſius, like too many other great criticks, had no taſte. T. WARTON.

Eſt breve noctis iter, brevis eſt mora noctis opacæ,
Horrida cum tenebris exulat illa ſuis.
Jámque Lycaonius, plauſtrum cœleſte, Boötes
Non longâ ſequitur ſeſſus ut ante viâ;
Nunc etiam ſolitas circum Jovis atria toto
Excubias agitant ſidera rara polo:
Nam dolus, et cædes, et vis cum nocte receſſit,
Neve Giganteum Dii timuere ſcelus.
Fortè aliquis ſcopuli recubans in vertice paſtor,
Roſcida cùm primo ſole rubeſcit humus,
Hac, ait, hac certè caruiſti nocte puellâ,
Phœbe, tuâ, celeres quæ retineret equos.
Læta ſuas repetit ſilvas, pharetrámque reſumit
Cynthia, luciferas ut videt alta rotas;

Ver. 32. *Flectit ad Arctöas* aurea lora *plagas.*] Ovid, *Art. Amator.* i. 549. Of Bacchus.

" Tigribus adjunctis *aurea lora* dabat."

The expreſſion is finely transferred. T. Warton.

Ver. 38. *Excubias agitant ſidera*] See the notes on *Comus*, v. 113, *Ode Nativ.* ver. 21. Todd.

Ver. 39. *Nam dolus, et cædes, et vis* &c.] Ovid, *Metam.* i. 130.

" In quorum ſubiere locum, fraudeſque, *dolique*,
" Inſidiæque, et *vis*, &c." T. Warton.

Ver. 43. *Hac, ait, hac certè* caruiſti *nocte* puellâ,
Phœbe, tuâ,] Ovid, *Art. Amator.* ii. 249.

" Sæpe tuâ poteras, Leandre, *carere puellâ.*" T. Warton.

Ver. 46. *Cynthia,* luciferas *ut videt alta rotas;*] Ovid. *Art. Amator.* iii. 180.

" Roſcida *luciferos* cum dea jungit equos."

See alſo *Epiſt. Heroid.* xi. 46. And Note on *El.* iii. 49.

T. Warton.

Et, tenues ponens radios, gaudere videtur
  Officium fieri tam breve fratris ope.
" Defere," Phœbus ait, " thalamos, Aurora,
    " feniles;
  " Quid juvat effœto procubuiffe toro?
" Te manet Æolides viridi venator in herbâ;
  " Surge, tuos ignes altus Hymettus habet."
Flava verecundo dea crimen in ore fatetur,
  Et matutinos ociùs urget equos.
Exuit inviſam Tellus rediviva ſenectam,
  Et cupit amplexus, Phœbe, ſubire tuos;

Ver. 49. " *Deſere," Phœbus ait,* &c.] " Leave the bed of old Tithonus." Compare the whole context with Ovid. *Amor.* i. xiii. 37.

" Illum dum refugis, longo quia frigidus ævo,
  " Surgis ad inviſas à ſene mane rotas:
" At ſiquem manibus Cephalum complexa teneres,
  " Clamares, Lente currite noctis equi."

And ſee *Epiſt. Heroid.* iv. 93. And the next Note.
T. Warton.

Ver. 51. " *Te manet* Æolides &c.] Cephalus, with whom Aurora fell in love as ſhe ſaw him hunting on mount Hymettus. See Ovid, *Metam.* vii. 701, &c. He is called, *Æolides*, Cephalus, ibid. vi. 681. And *Æolides*, ſimply, ibid. vii. 672. Hence our author, *El.* iii. 67.

" Flebam turbatos *Cephaleiâ pellice* ſomnos."

And Cephalus is " the Attick boy," with whom Aurora was accuſtomed to hunt, *Il Penſ.* v. 124. T. Warton.

Ver. 55. *Exuit inviſam* &c.] See the opening of Sidney's Arcadia: " It was in the time that the Earth begins to put on her new apparel againſt the approach of her lover." And compare the Hymn, *Ode Nat.* ſt. 1. Todd.

Et cupit, et digna eſt: Quid enim formoſius illâ,
  Pandit ut omniferos luxurioſa ſinus,
Atque Arabum ſpirat meſſès, et ab ore venuſto
  Mitia cum Paphiis fundit amoma roſis!
Ecce! coronatur ſacro frons ardua luco,
  Cingit ut Idæam pinea turris Opim;
Et vario madidos intexit flore capillos,
  Floribus et viſa eſt poſſe placere ſuis.
Floribus effuſos ut erat redimita capillos,
  Tænario placuit diva Sicana deo.
Aſpice, Phœbe, tibi faciles hortantur amores,
  Mellitáſque movent flamina verna preces:

Ver. 57. ——— *et* digna *eſt:*] That is *pulchra*, as in *El.* i. 53. Cicero, *de Invent.* L. ii. i. "Ei pueros offenderunt multos magnâ præditos *dignitate*." And afterwards, from the *beauty* of theſe boys, the *dignitas* of their ſiſters is eſtimated. Milton, at theſe early years, ſeems to have been nicely ſkilled in the force of Latin words, and to have known the full extent of the Latin tongue. WARTON.

Ver. 58. *Pandit ut* omniferos *luxurioſa* ſinus,] So, in *Par. Loſt*, B. v. 338. "Whatever Earth *all-bearing* mother yields." Milton here thought of Ovid's *Tellus*, who makes a ſpeech, and who lifts her "*omniferos* vultus," *Met.* ii. 275. T. WARTON.

He might alſo think of Buchanan's Elegy, entitled, *Maiæ Calendæ*, p. 35. ed. ſupr. "*Omniferos pandens* copia larga *ſinus!*" See alſo *Silvæ*, p. 54. The phraſe *all-bearing* is employed by Liſle, in his *Part of Du Bartas*, edit. 1625, p. 2. "All fruite ſhall ceaſe to grow vpon th' *all-bearing* ground." TODD.

Ver. 62. The head of his perſonified Earth crowned with a ſacred wood, reſembles Ops, or Cybele, crowned with towers. But in *pinea turris*, he ſeems to have confounded her crown of towers with the pines of Ida. Tibullus calls her *Idæa Ops*, El. i. iv. 68. There are touches of the great poetry in this deſcription or perſonification of Earth. T. WARTON.

Cinnameâ Zephyrus leve plaudit odorifer alâ,
Blanditiáſque tibi ferre videntur aves.
Nec ſine dote tuos temeraria quærit amores
Terra, nec optatos poſcit egena toros;
Alma ſalutiferum medicos tibi gramen in uſus
Præbet, et hinc titulos adjuvat ipſa tuos:
Quòd, ſi te pretium, ſi te fulgentia tangunt
Munera, (muneribus ſæpe coemptus amor)
Illa tibi oſtentat quaſcunque ſub æquore vaſto,
Et ſuperinjectis montibus, abdit opes.
Ah quoties, cùm tu clivoſo ſeſſus Olympo
In veſpertinas præcipitaris aquas,
" Cur te," inquit, " curſu languentem, Phœbe,
" diurno
" Heſperiis recipit cærula Mater aquis?
" Quid tibi cum Tethy? Quid cum Tarteſſide
" lymphâ?
" Dia quid immundo perluis ora ſalo?

Ver. 69. *Cinnameâ Zephyrus leve plaudit odorifer alâ,*] See *El.* iii. 47. And compare *Comus*, v. 989.

" And weſt winds, with *muſkie wing* &c."

And *Par. Loſt*, B. viii. 515.

——— " Gentle airs
" Whiſper'd it to the woods, and from their *wings*
" Flung roſe, flung odours, from the *ſpicy* ſhrub."

" Roſe and odours, which their wings had collected from the ſpicy ſhrub." T. WARTON.

Ver. 83. *Quid tibi cum Tethy?* &c.] In the manner of Ovid, *Epiſt. Heroid.* vi. 47.

" *Quid* mihi cum Minyis? *Quid* cum Tritonide pinu?
" *Quid tibi* cum patria, navita Tiphy, mea?"

See above, *El.* iii. 33. T. WARTON.

" Frigora, Phœbe, meâ meliùs captabis in
" umbrâ;
" Huc ades, ardentes imbue rore comas.
" Mollior egelidâ veniet tibi ſomnus in herbâ;
" Huc ades, et gremio lumina pone meo.
" Quáque jaces, circum mulcebit lenè ſuſurrans
" Aura per humentes corpora fuſa roſas.
" Nec me (crede mihi) terrent Semelëia fata,
" Nec Phaetonteo fumidus axis equo:
" Cùm tu, Phœbe, tuo ſapientiùs uteris igni;
" Huc ades, et gremio lumina pone meo."
Sic Tellus laſciva ſuos ſuſpirat amores;
Matris in exemplum cætera turba ruunt:

Ver. 89. ——— *mulcebit lenè ſuſurrans*
Aura per humentes corpora fuſa roſas.] See Note on v. 69. And *El.* iii. 48.

" Aura ſub innumeris humida nata roſis."

See alſo *Par. Reg.* B. ii. 363, where fragrant gales are introduced, as enhancing the voluptuouſneſs of the enchanted banquet in the wilderneſs. T. WARTON.

Nor ſhould the deſcription of Heaven in *Par. Loſt*, B. v. 646, be omitted, where " *roſeat dews* diſpoſe to reſt." TODD.

Ver. 91. ——— Semelëia *fata,*] An echo to Ovid's *Semeleia* proles, *Metam.* v. 329, ix. 640. And in other places. Semele's ſtory is well known. See Ovid's *Amor.* iii. 3. 37. And *Faſt.* vi. 485. T. WARTON.

Ver. 93. More wiſely than when you lent your chariot to Phaeton, and when I was conſumed " by the exceſs of your heat." He alludes to the ſpeech or complaint of *Tellus*, in the ſtory of Phaeton. See *Metam.* ii. 272. And Note on v. 58. Not to inſiſt particularly on the deſcription of the perſon of Milton's *Tellus*, and the topicks of perſuaſion ſelected in her approaches and her ſpeech, the general conception of her courtſhip of the ſun is highly poetical. T. WARTON.

Nunc etenim toto currit vagus orbe Cupido,
Languentéſque fovet ſolis ab igne ſaces:
Inſonuere novis lethalia cornua nervis,
Triſte micant ferro tela coruſca novo:
Jámque vel invictam tentat ſuperâſſe Dianam,
Quæque ſedet ſacro Veſta pudica foco.
Ipſa ſeneſcentem reparat Venus annua formam,
Atque iterum tepido creditur orta mari.
Marmoreas juvenes clamant Hymenæe! per urbes,
Littus, Io Hymen! et cava ſaxa ſonant.
Cultior ille venit, tunicâque decentior aptâ,
Puniceum redolet veſtis odora crocum.

Ver. 108. *Puniceum redolet veſtis odora crocum.*] So, in *L'Allegro*, v. 124.

" There let Hymen oft appear
" In *ſaffron robe.*"

Hence we muſt explain B. and Fletcher, *Woman's Prize*, A. i. S. ii. vol. viii. p. 179.

" Pardon me, *yellow Hymen.*"

The text has a reference to Ovid's Hymen, who is, " *crocco* velatus amictu," *Metam.* x. 1. T. WARTON.

See Ben Jonſon's *King's Entertainment at Welbeck*, edit. 1640, p. 275. " Here Stub the *bridegroome* preſented himſelfe, being apparelled in a *yellow* canvas doublet, &c. a Munmouth cap with a *yellow* feather, *yellow* ſtockings and ſhooes, &c."—Yet in the reign of James 1ſt. we are thus informed, " That there is a national as well as a perſonal reſpect cannot be deny'd, and *colours* rather then other are vulgarly appropriated to ſpecial vſes, as *ſymbolical* to them, ſo far forth as a kinde of ſuperſtition is growne vppon the auoyding, for you ſhal ſeldome ſee a *bridegroome* wed in *yellow*, or a forſaken louer walke in *blew*." Bolton's *Elements of Armories*, 1610, p. 131.—Beaumont and Fletcher have even " *yellow-treſſed* Hymen," *Bonduca*, A. i. S. i.—The text, " re-

Egreditúrque frequens, ad amœni gaudia veris,
Virgineos auro cincta puella ſinus:
Votum eſt cuique ſuum, votum eſt tamen omnibus unum,
Ut ſibi, quem cupiat, det Cytherea virum.
Nunc quoque ſeptenâ modulatur arundine paſtor,
Et ſua, quæ jungat, carmina Phyllis habet.
Navita nocturno placat ſua ſidera cantu,
Delphináſque leves ad vada ſumma vocat.
Jupiter ipſe alto cum conjuge ludit Olympo,
Convocat et famulos ad ſua feſta deos.
Nunc etiam Satyri, cùm ſera crepuſcula ſurgunt,
Pervolitant celeri florea rura choro;
Sylvanúſque ſuâ cypariſſi fronde revinctus,
Semicapérque deus, ſemideúſque caper.

dolet veſtis *odora* crocum," induces me to cite, from a very learned and entertaining work, the following paſſage. " Sir John Chardin, in his manuſcript, tells us, ' that in the Indies they are wont to *moiſten their clothes with* SAFFRON, *at marriages* and other ſolemnities.' This could only be done, I apprehend, on account of the fragrance of this plant, &c. The term *moiſten* ſhows, it is not on account of the *colour* they uſe the *ſaffron*, for *dry* yellow clothes would anſwer that purpoſe; but for its *perfume*." Harmer's *Comment. on Solomon's Song*, 1768, Additions, N° 11.

The text may alſo have a reference to Catullus's Cupid, *Carm.* lxix. " Fulgebat *crocinâ* candidus in *tunicâ*." TODD.

Ver. 119. ——————— *cùm* ſera crepuſcula *ſurgunt*,] See *In Quint. Novembr.* v. 54. And Ovid, *Metam.* i. 219.

" Traherent cum *ſera crepuſcula* lucem." T. WARTON.

Ver. 122. *Semicaperque deus*, &c.] From Ovid, *Faſt.* iv. 752. See alſo *Metam.* xiv. 515. " *Semicaper* Pan." T. WARTON.

Semideus is from Statius, *Theb.* vi. 110. " *Semideumque* pecus." The turn of the whole line is from Ovid, *Art. Am.* II. 24.

Quæque ſub arboribus Dryades latuere vetuſtis,
Per juga, per ſolos expatiantur agros.
Per ſata luxuriat fruticetáque Mænalius Pan,
Vix Cybele mater, vix ſibi tuta Ceres;
Atque aliquam cupidus prædatur Oreada Faunus,
Conſulit in trepidos dum ſibi Nympha pedes;
Jámque latet, latitánſque cupit malè tecta videri,
Et fugit, et fugiens pervelit ipſa capi.
Dii quoque non dubitant cœlo præponere ſylvas,
Et ſua quiſque ſibi numina lucus habet:
Et ſua quiſque diu ſibi numina lucus habeto,
Nec vos arboreâ, dii, precor, ite domo.
Te referant miſeris te, Jupiter, aurea terris
Sæcla; quid ad nimbos aſpera tela redis?
Tu ſaltem lentè rapidos age, Phœbe, jugales,
Quà potes, et ſenſim tempora veris eant;
Brumáque productas tardè ferat hiſpida noctes,
Ingruat et noſtro ſerior umbra polo.

" Semibovémque virum, ſemivirúmque bovem." TODD.

Ver. 129. *Jámque latet*, &c.] Here is an elegant imitation both of Horace and Virgil. See Hor. *Od.* I. ix. 21.

" Nunc et latentis proditor intimo
" Gratus puellæ riſus ab angulo."

And Virgil, *Ecl.* iii. 64.

" Malo me Galatea petit laſciva puella;
" Et fugit ad ſalices, et ſe cupit ante videri." BOWLE.

Ver. 134. *Nec vos* arboreâ, *dii, precor, ite* domo.] *Par. Loſt*, B. v. 137. " From under ſhady *arborous roof*." T. WARTON.

Ver. 138. ——— *ſenſim tempora veris eant;*] See *El.* i. 48. And the Note. T. WARTON.

ELEG. VI.

Ad Carolum Deodatum *rurì commorantem,*

Qui cum Idibus Decemb. ſcripſiſſet, et ſua carmina excuſari poſtulâſſet ſi ſolito minùs eſſent bona, quòd inter lautitias, quibus erat ab amicis exceptus, haud ſatis felicem operam Muſis dare ſe poſſe affirmabat, hoc habuit reſponſum.

MITTO tibi ſanam non pleno ventre ſalutem,
Quâ tu, diſtento, fortè carere potes.
At tua quid noſtram prolectat Muſa camœnam,
Nec ſinit optatas poſſe ſequi tenebras?
Carmine ſcire velis quàm te redamémque colámque;
Crede mihi, vix hoc carmine ſcire queas.
Nam neque noſter amor modulis includitur arctis,
Nec venit ad claudos integer ipſe pedes.
Quàm benè ſolennes epulas, hilarémque Decembrem,
Feſtáque cœlifugam quæ coluere deum,
Deliciáſque refers, hiberni gaudia ruris,
Hauſtáque per lepidos Gallica muſta focos!

Ver. 12. *Hauſtáque per lepidos Gallica muſta focos!*] See *Sonnet to Laurence*, ver. 10.

" Where ſhall we ſometimes meet, and by the fire
" Help waſte a ſullen day?
" What neat repaſt ſhall feaſt us, light and choice
" Of Attick taſte, with wine, &c."

Deodate had ſent Milton a copy of verſes, in which he deſcribed the feſtivities of Chriſtmas. T. Warton.

Quid quereris refugam vino dapibúſque poeſin?
Carmen amat Bacchum, carmina Bacchus amat.
Nec puduit Phœbum virides geſtâſſe corymbos,
Atque hederam lauro præpoſuiſſe ſuæ.
Sæpiùs Aoniis clamavit collibus, Euœ!
Miſta Thyoniëo turba novena choro.
Naſo Corallæis mala carmina miſit ab agris:
Non illic epulæ, non fata vitis erat.
Quid niſi vina, roſáſque, racemiferúmque Lyæum,
Cantavit brevibus Tëia Muſa modis?

Ver. 19. *Naſo* Corallæis mala carmina *miſit ab agris:*] Ovid's *Triſtia*, and *Epiſtles from Pontus*, ſuppoſed to be far inferiour to his other works. This I cannot allow. Few of his works have more nature. And where there is haſte and negligence, there is often a beautiful careleſs elegance. The *Corallæi* were the moſt favage of the Getes. Ovid calls them "pelliti *Corallæi*," Epiſt. Pont. iv. viii. 83. See alſo ibid. iv. ii. 37, and our author above, *El.* i. 21. Ovid himſelf acknowledges, ut ſupr. iv. ii. 20. "Et carmen vena pauperiore fluit." See alſo *Triſt.* i. xi. 35, iii. xiv. 35, iii. i. 18, v. vii. 59, v. xii. 35. And *Epiſt. Pont.* i. v. 3, iv. xiii. 1, 17. T. Warton.

Ver. 20. *Non illic epulæ, non fata vitis erat.*] Ovid, *Epiſt. Pont.* i. x. 31.

"Non *epulis* oneror: quarum ſi tangar amore,
"Eſt tamen in Geticis copia nulla locis."

Again, *Epiſt. Pont.* i. iii. 51.

"Non ager his pomum, non dulces porrigit uvas."

See alſo, i. vii. 13, and iii. viii. 13, ibid. T. Warton.

Ver. 21. *Quid niſi* ———
Cantavit brevibus Tëia Muſa *modis*?] Ovid, *Triſt.* ii. 364.

"*Quid niſi* cum multo venerem confundere vino
"Præcepit Lyrici *Teia Muſa* ſenis?"

Pindaricóſque inflat numeros Teumeſius Euan,
Et redolet ſumptum pagina quæque merum;
Dum gravis everſo currus crepat axe ſupinus,
Et volat Elëo pulvere fuſcus eques.
Quadrimóque madens Lyricen Romanus Iaccho,
Dulcè canit Glyceran, flavicomámque Chloen.
Jam quoque lauta tibi generoſo menſa paratu
Mentis alit vires, ingeniúmque fovet.

Again, *Art. Amator.* iii. 330.

—— " Vinoſi *Teia Muſa* ſenis."

See alſo *Metam.* xv. 413.

" Victa *racemifero* lyncas dedit India Baccho."

And *Faſt.* vi. 483. T. WARTON.

Ver. 23. —————— Teumeſius *Euan,*] *Teumeſius*, Τευμησὸς, is a mountain of Bœotia, the diſtrict in which Thebes was ſituated; and its inhabitants were called Τευμήσιοι, *Teumeſii*. The Grecian Bacchus, the ſon of Jupiter and Semele, is often denominated *Thebanus*. But Bacchus had a more immediate and particular connection with this mountain. Pauſanias relates a fable, that Bacchus, in revenge for ſome inſult which he had received from the Thebans, nouriſhed a fox in this mountain for the deſtruction of the city of Thebes; and that a dog being ſent from Diana to kill this fox, both fox and dog were turned into ſtones. The fox was called Τευμησία ἡ ἀλώπηξ, *Teumeſia vulpes*. Pauſan. ΒΟΙΩΤΙΚ. p. 296. 10. edit. Francof. 1583. fol. See alſo Stephanus Byzant. Voc. ΤΕΥΜΗΣΟΣ. And Antoninus Liberal. *Metam.* p. 479. apud Gal. *Hiſtor. Poetic. Script. Poetic.* Pariſ. 1675. 8vo. Milton here puzzles his readers with minute and unneceſſary learning. The meaning of the line is this. " The *Theban* god Bacchus inſpires the numbers of his *congenial* Pindar, the *Theban* poet." T. WARTON.

Ver. 27. *Quadrimóque* &c.] Hor. *Od.* I. ix. 7.

—————— " benignius
" Deprome *quadrimum* Sabina, &c." RICHARDSON.

Maſſica fœcundam deſpumant pocula venam,
Fundis et ex ipſo condita metra cado.
Addimus his artes, fuſúmque per intima Phœbum
Corda; favent uni Bacchus, Apollo, Ceres.
Scilicet haud mirum, tam dulcia carmina per te,
Numine compoſito, tres peperiſſe deos.
Nunc quoque Threſſa tibi cælato barbitos auro
Inſonat, arguta mollitèr icta manu;
Auditúrque chelys ſuſpenſa tapetia circum,

Ver. 33. *Addimus his* artes, &c.] Hor. *Ep.* I. v. 18.

——————— " addocet *artes:*
" Fœcundi calices quem non fecere diſertum?"
RICHARDSON.

Ver. 37. *Nunc quoque* Threſſa *tibi* &c.] The Thracian harp. Orpheus was of Thrace. Ovid, *Epiſt. Heroid.* iii. 118.

" *Threïciam* digitis increpuiſſe lyram."

The ſame pentameter occurs, *Amor.* ii. xi. 32. Milton has " the Orphean Lyre," *Par. Loſt*, B. iii. 17. Where the epithet *Orphean* is perfectly Grecian, and the combination " *Orphean lyre*" is literally from Apollonius Rhodius, ii. 161.

ΟΡΦΕΙΗ ΦΟΡΜΙΓΓΙ *συνοιμῶν ὕμνον ἀείδων.*

Or from Propertius, who ſervilely copies the Greeks, *El.* i. iv. 42.

—— " *Orpheæ* carmina feſſa *lyræ*."

But the epithet is in his favourite Ovid, *Met.* x. 3. " *Orphea* nequicquam voce vocatur." And ſee xi. 22. And in Buchanan, an author with whoſe Latin poetry Milton was well acquainted. *El.* vii. 30. p. 44. *Opp.* edit. Lond. 1715. fol. " Et nemora *Orpheïs* capta fuiſſe modis." And " the Orphean lyre" is ibid. 32. " Aureaque *Orpheæ* fila fuiſſe *lyræ*." T. WARTON.

See the note on *Par. Loſt*, B. iii. 17. Where the phraſe is alſo cited from an old Engliſh poet. TODD.

Ver. 39. *Auditúrque chelys* ſuſpenſa tapetia *circum*, &c.] Mr. Warton has obſerved, that here is a reference to the mode of furniſhing halls or ſtate-apartments with *tapeſtry*, which had not

Virgineos tremulâ quæ regat arte pedes.
Illa tuas ſaltem teneant ſpectacula Muſas,
Et revocent, quantum crapula pellit iners.
Crede mihi, dum pſallit ebur, comitatáque plectrum
Implet odoratos feſta chorea tholos,
Percipies tacitum per pectora ſerpere Phœbum,
Quale repentinus permeat oſſa calor;
Pérque puellares oculos, digitúmque ſonantem,
Irruet in totos lapſa Thalia ſinus.
Namque Elegia levis multorum cura deorum eſt,
Et vocat ad numeros quemlibet illa ſuos;
Liber adeſt elegis, Eratoque, Ceréſque, Venúſque,
Et cum purpureâ Matre tenellus Amor.
Talibus indè licent convivia larga poetis,
Sæpiùs et veteri commaduiſſe mero.
At qui bella refert, et adulto ſub Jove cœlum,

ceaſed in Milton's time. Compare *Comus*, v. 324. Here a feſtive ſcene is painted, and may in ſome degree be illuſtrated by an elegant paſſage from Peacham's *Nupt. Hymn.* iv. ed.

" Now Pleaſure take her fill; bring, Graces, flowers!
" With torches, Hymen, plant the lofty towers!
" Twine, Concord, double girlonds! Cupids, you!
" Some gather branches from the myrtle bough,
" And guild the roofe with waxen lights on high;
" *Tacke* (others) *vp* rich *Arras* buſily;
" Some caſt about ſweet water, &c." TODD.

Ver. 55. *At qui bella refert*, &c.] Ovid, Anacreon, Pindar, and Horace, indulged in convivial feſtivity: and this alſo is an indulgence which muſt be allowed to the profeſſed writer of elegies and odes. But the epick poet, who has a more ſerious and important taſk, muſt live ſparingly, according to the dictates of Pythagoras. Milton's panegyricks on temperance both

Heroáſque pios, ſemideóſque duces,
Et nunc ſanĉta canit ſuperûm conſulta deorum,
Nunc latrata fero regna profunda cane,
Ille quidem parcè, Samii pro more magiſtri,
Vivat, et innocuos præbeat herba cibos;
Stet prope fagineo pellucida lympha catillo,
Sobriáque è puro pocula fonte bibat.
Additur huic fceleriſque vacans, et caſta juventus,
Et rigidi mores, et ſine labe manus.
Qualis, veſte nitens ſacrâ, et luſtralibus undis,
Surgis ad infenſos, augur, iture deos.
Hoc ritu vixiſſe ferunt poſt rapta ſagacem
Lumina Tireſian, Ogygiúmque Linon,
Et lare devoto profugum Calchanta, ſenémque
Orpheon, edomitis ſola per antra feris;
Sic dapis exiguus, ſic rivi potor Homerus
Dulichium vexit per freta longa virum,

in eating and drinking, reſulting from his own practice, are frequent. See *Par. Loſt*, B. v. 5, xi. 472, 515, 530; *Il Penſ.* v. 46. And *Comus*, in ſeveral places. T. Warton.

Ver. 68. ——— Tireſian,] So, in *Par. Loſt*, B. iii. 35.

" Blind Thamyris, and blind Mæonides,
" And *Tireſias*, and Phineus, prophets old."

Doctor Bentley propoſes to reject entirely the ſecond of theſe lines. But, to ſay no more, this enumeration of *Tireſias* in company with other celebrated bards of the higheſt antiquity, would alone ſerve for a proof that the ſuſpected line is genuine. And Tireſias occurs again, *De Idea Platonica*, v. 26. T. Warton.

Ver. 72. *Dulichium vexit* &c.] It is worthy of remark, that Milton here illuſtrates Homer's poetical character by the *Odyſſey*, and not by the *Iliad*. T. Warton.

Et per monſtrificam Perſeiæ Phœbados aulam,
Et vada fœmineis inſidioſa ſonis;
Pérque tuas, rex ime, domos, ubi ſanguine nigro
Dicitur umbrarum detinuiſſe greges.
Diis etenim ſacer eſt vates, divûmque ſacerdos;
Spirat et occultum pectus, et ora, Jovem.
At tu, ſiquid agam, ſcitabere (ſi modò ſaltem
Eſſe putas tanti noſcere ſiquid agam,)
Paciferum canimus cœleſti ſemine Regem,
Fauſtáque ſacratis ſæcula pacta libris;
Vagitúmque Dei, et ſtabulantem paupere tecto,
Qui ſuprema ſuo cum Patre regna colit;
Stelliparúmque polum, modulantéſque æthere turmas,
Et ſubitò eliſos ad ſua fana deos.
Dona quidem dedimus Chriſti Natalibus illa,
Illa ſub auroram lux mihi prima tulit.

Ver. 73. *Et per monſtrificam* Perſeiæ *Phœbados* aulam,] Circe was the daughter of the Sun, and, as ſome ſay, of Hecate. Ovid, *Metam.* vii. 74. "Hecates *Perſeidos* aras." And *Remed. Amor.* 263. "Quid tibi profuerunt, Circe, *Perſeidos* herbæ?" And Ovid mentions Circe's *aula*, Metam. xiv. 45.

——————— "perque ferarum
"Agmen adulantum media procedit ab *aula*." T. WARTON.

Ver. 78. Spirat *et occultum* &c.] Claudian, *Rapt. Prof.* i. 6.

——— "totum *ſpirant* præcordia Phœbum."
RICHARDSON.

Ver. 88. *Illa ſub auroram* &c.] See the cloſe of Mr. Warton's note, *Eleg.* v. 6. And compare, as the late Mr. Headley remarked, Hor. *Epiſt.* II. i. 112.

——————————— "prius orto
"Sole, vigil calamum et chartas et ferinia poſco." TODD.

Te quoque preſſa manent patriis meditata cicutis,
Tu mihi, cui recitem, judicis inſtar eris. * 90

Ver. 89. *Te quoque preſſa manent patriis meditata cicutis,*] His Engliſh Ode on the Nativity. This he means to ſubmit to Deodate's inſpection. " You ſhall next have ſome of my *Engliſh* poetry." T. WARTON.

Ver. 90. *Tu mihi, cui recitem, judicis inſtar eris.*] In *Comus*, I ſuppoſe the ſimple " ſhepherd lad," ſkilled in plants, to be the ſame Charles Deodate, to whom this Elegy is addreſſed, v. 619. For, as here,

" He lov'd me well, and oft would *beg me ſing;*
" Which when I did, he on the tender graſs
" Would ſit and hearken even to extaſy, &c."

See Ovid, *Epiſt. Pont.* iv. ii. 37.

" Hic, mea *cui recitem*, &c."

Again, *Triſt.* iv. i. 18.

" Sed neque *cui recitem*, &c." T. WARTON.

There is a very poetical deſcription in Browne's *Brit. Paſtorals*, B. ii. S. iv. ed. 1616, p. 88, where the poet begs his friend to delight him with his muſick, and *hearkens even to extaſy*, as in *Comus*, v. 623, &c.

" As in an euening, when the gentle ayre
" Breathes to the fullen night a ſoft repayre,
" I oft have ſet on Thames' ſweet bancke to heare
" My Friend with his ſweet touch to charme mine eare;
" When he hath plaid (as well he can) ſome ſtraine
" That likes me, ſtreight I aſk the ſame againe,
" And he, as gladly granting, ſtrikes it o're
" With ſome ſweet reliſh was forgot before:
" I would haue been content, if he would play,
" In that one ſtraine to paſſe the night away." TODD.

* The tranſitions and connections of this Elegy, are conducted with the ſkill and addreſs of a maſter, and form a train of alluſions and digreſſions, productive of fine ſentiment and poetry. From a trifling and unimportant circumſtance, the reader is gradually led to great and lofty imagery. I will give a ſhort and haſty analyſis.

" You have well deſcribed in your verſes the merriments of Chriſtmas. But why do you inſinuate that your poetry is weakened by feaſting and wine? Bacchus loves poetry. And Phebus is not aſhamed to decorate his brows with ivy-berries. Even the Muſes, mixed with Bacchanalian dames, have joined in their ſhouts on mount Parnaſſus. The worſt of Ovid's poetry, is that which he ſent from Scythia, where never vine was planted. What were Anacreon's ſubjects but the grape and roſes? Every page of Pindar is redolent of wine; While the broken axle-tree of the proſtrate chariot reſounds, and the rider flies dark with the duſt of Elis. It is when warmed with the mellow caſk, that Horace ſweetly chants his Glycere, and his yellow-haired Chloe. Your genius has therefore been invigorated rather than depreſſed by mirth. You have been ſacrificing to Bacchus, Apollo, and Ceres. No wonder your verſes are ſo charming, which have been dictated by three deities. Even now you are liſtening to the harp, which regulates the dance, and guides the ſteps of the virgin in a tapeſtried chamber. At leaſt give way to this milder relaxation. Such ſcenes infuſe poetick warmth. Hence Elegy frames her tendereſt ſong. Nor is it only by Bacchus and Ceres that Elegy is befriended; but by other feſtive powers; by Erato, and by Love with his purple mother. Yet although the elegiack poet, and thoſe who deal in the lighter kinds of verſe, may enliven the imagination by theſe convivial gaieties; yet he who ſings of wars, and Jove, pious heroes, and leaders exalted to demigods, the decrees of heaven, and the profound realms of hell, muſt follow the frugal precepts of the Samian ſage, muſt quaff the pellucid ſtream from the beechen cup, or from the pure fountain. To this philoſophy belong chaſte and blameleſs youth, ſevere manners, and unſpotted hands. Thus lived Tireſias, ſagacious after the loſs of ſight, Ogygian Linus, the fugitive Calchas, and Orpheus the conqueror of beaſts in the lonely caverns. It was thus that the temperate Homer conducted Ulyſſes through the tedious ſeas, the monſter-breeding hall of Circe, and the ſhallows of the Syrens, enſnaring men with female voices: and through your habitations, O king of the abyſs, where he detained the flocking ghoſts with libations of black blood. For in truth, a poet is ſacred; he is the prieſt of heaven, and his boſom conceives, and his mouth utters, the hidden god. Meanwhile, if you wiſh to be informed how I employ myſelf as a poet, &c." T. Warton.

ELEG. VII *Anno Ætatis* 19.

NONDUM, blanda, tuas leges, Amathuſia, nôram,
Et Paphio vacuum pectus ab igne fuit.
Sæpe cupidineas, puerilia tela, ſagittas,
Atque tuum ſprevi, maxime, numen, Amor.
Tu, puer, imbelles, dixi, transfige columbas;
Conveniunt tenero mollia bella duci:
Aut de paſſeribus timidos age, parve, triumphos;
Hæc ſunt militiæ digna trophæa tuæ.
In genus humanum quid inania dirigis arma?
Non valet in fortes iſta pharetra viros.
Non tulit hoc Cyprius, neque enim deus ullus ad iras
Promptior, et duplici jam ferus igne calet.
Ver erat, et ſummæ radians per culmina villæ
Attulerat primam lux tibi, Maie, diem:
At mihi adhuc refugam quærebant lumina noctem,
Nec matutinum ſuſtinuere jubar.
Aſtat Amor lecto, pictis Amor impiger alis;
Prodidit aſtantem mota pharetra deum:
Prodidit et facies, et dulcè minantis ocelli,

Ver. 15. *At mihi adhuc refugam quærebant lumina noctem,*
Nec matutinum ſuſtinuere *jubar.*] Here is the elegance of poetical expreſſion. But he really complains of the weakneſs of his eyes, which began early. He has "light *unſufferable.*" Ode Nativ. v. 8. T. Warton.

Et quicquid puero dignum et Amore fuit.
Talis in æterno juvenis Sigeius Olympo
Miſcet amatori pocula plena Jovi;
Aut, qui formoſas pellexit ad oſcula nymphas,
Thiodamantæus Naïade raptus Hylas.
Addiderátque iras, ſed et has decuiſſe putares,
Addiderátque truces, nec ſine felle, minas.
" Et miſer, exemplo ſapuiſſes tutiùs," inquit,
" Nunc, mea quid poſſit dextera, teſtis eris.
" Inter et expertos vires numerabere noſtras,

Ver. 21. Talis, &c.] This line is from Tibullus, iv. ii. 13.
" *Talis in æterno* felix Vertumnus *Olympo*." T. Warton.

Ver. 25. *Addiderátque* iras, *ſed et has* decuiſſe *putares*,] This reminds us of what Olivia ſays, of the ſuppoſed boy, with whom ſhe falls in love, *Twelfth Night*, A. iii. S. i.

" O, what a deal of ſcorn *looks beautiful*
" In the contempt and *anger* of his lip."

Compare Anacreon's *Bathyllus*, xxviii. 12. And Theocritus, ΕΡΑΣΤΗΣ, *Idyll.* xviii. 14.

—— Ἀλλὰ καὶ ὣς ἦτως
Ἦν καλός· ἐξ ὀργᾶς ἐρεθίζετο μᾶλλον ἐραστάς.

And Shakſpeare's *Venus and Adonis*, edit. 1596.

" Which bred more *beautie* in his *angrie* eyes."

We find alſo the ſame idea in his *Ant. and Cleop.* i. i.

—— " Fye, wrangling queen!
" Whom every thing *becomes:* to chide, to laugh,
" To weep; whoſe every paſſion fully ſtrives
" To make itſelf, in thee, fair and admir'd!"
T. Warton.

See alſo Statius, ix. 704.

—— " multúmque ſeveris
" Aſperat ora minis, ſed frontis ſervat honorem
" *Ira decens*." Todd.

" Et faciam vero per tua damna fidem.
" Ipſe ego, ſi neſcis, ſtrato Pythone ſuperbum
" Edomui Phœbum, ceſſit et ille mihi;
" Et quoties meminit Peneidos, ipſe fatetur
" Certiùs et graviùs tela nocere mea.
" Me nequit adductum curvare peritiùs arcum,
" Qui poſt terga ſolet vincere, Parthus eques:
" Cydoniúſque mihi cedit venator, et ille
" Inſcius uxori qui necis author erat.
" Eſt etiam nobis ingens quoque victus Orion,
" Herculeæque manus, Herculeúſque comes.
" Jupiter ipſe licèt ſua fulmina torqueat in me,
" Hærebunt lateri ſpicula noſtra Jovis.
" Cætera, quæ dubitas, meliùs mea tela docebunt,
" Et tua non levitèr corda petenda mihi.
" Nec te, ſtulte, tuæ poterunt defendere Muſæ,

Ver. 37. *Cydoniúſque mihi* &c.] Perhaps indefinitely as the *Parthus eques*, juſt before. The Cydonians were famous for hunting, which implies archery. Ovid has, *Metam.* viii. 22. " *Cydoneaſque* pharetras." And Callimachus, ΚΥΔΩΝΙΟΝ *τόξον*, *Hymn. Dian.* v. 81. If a perſon is here intended, he is moſt probably Hippolytus. Cydon was a city of Crete. See Euripides, *Hippol.* v. 18. But then he is mentioned here as an archer. Virgil ranks the Cydonians, with the Parthians, for their ſkill in the bow. *Æn.* xii. 852. T. Warton.

Ibid. ——— *et ille* &c.] Cephalus, who unknowingly ſhot his wife Procris. T. Warton.

Ver. 39. *Eſt etiam nobis ingens quoque victus Orion.*] Orion was alſo a famous hunter. But for his amours we muſt conſult Ovid, *Art. Amator.* i. 731.

" Pallidus in Lyricen ſylvis errabat Orion."

See Parthenius, *Erotic*, cap. xx. T. Warton.

" Nec tibi Phœbæus porriget anguis opem."
Dixit; et, aurato quatiens mucrone ſagittam,
Evolat in tepidos Cypridos ille ſinus.
At mihi riſuro tonuit ferus ore minaci,
Et mihi de puero non metus ullus erat.
Et modò quà noſtri ſpatiantur in urbe Quirites,

Ver. 46. " *Nec tibi* Phœbæus *porriget* anguis *opem*".] " No medicine will avail you. Not even the ſerpent, which Phœbus ſent to Rome to cure the city of a peſtilence." Ovid, *Metam.* xv. 742.

" Hinc ſe de Latiâ pinu *Phœbeius anguis*
" Contulit, &c."

Where ſee the fable at large. T. WARTON.

Ver. 47. *Dixit; et, aurato quatiens mucrone ſagittam,*
Evolat in tepidos Cypridos ille ſinus] Statius, *Syl.* I. ii. 103.

" Dixerat, et tenera matris cervice pependit
" Blandus, et admotis tepefecit pectora pennis."

RICHARDSON.

Ibid. ——— *aurato quatiens mucrone ſagittam,*] So, in *Parad. Loſt*, B. iv. 763.

" Here Love his *golden* ſhafts employs, here lights
" His conſtant lamp, and waves his purple wings."

Where, by the way, as Mr. Steevens has obſerved to me, there is a palpable imitation of Jonſon, *Hymenæi*, vol. v. p. 291.

" Marriage Love's object is, at whoſe bright eyes
" He lights his torches, and calls them his ſkies;
" For her he wings his ſhoulders, &c."

But our author has a reference to Ovid's Cupid, who has a golden dart with a ſharp point, which is attractive; and one of lead and blunted, which is repulſive, *Metam.* i. 470. " Quod facit, *auratum* eſt, et cuſpide fulget *acuta*." So again, of faithleſs love, " Straight his [Love's] arrows loſe their *golden* heads," *Divorce.* B. i. ch. vi. T. WARTON.

Et modò villarum proxima rura placent.
Turba frequens, faciéque fimillima turba dearum,
Splendida per medias itque reditque vias:
Auctáque luce dies gemino fulgore coruſcat; 55

The paſſage of Jonſon, cited in the preceding note, is an imitation of Tibullus:

" Illius ex oculis, quum vult accendere divos,
" Accendit geminas lampadas acer Amor."

JOHN WARTON.

Ver. 53. *Turba* &c.] See *El.* i. 53. In Milton's youth the faſhionable places of walking in London, were Hyde-Park, and Gray's-Inn walks. This appears from ſir A. Cokain, Milton's contemporary, *Poems*, Lond. 1662. 12mo. Written much earlier. A young lady, he ſays, p. 35.

" Frequents the theaters, *Hide Park*, or els talkes
" Away her precious time in *Gray's Inn walkes*."

See alſo, p. 38, p. 39, and p. 48. T. WARTON.

Hide Park was rendered attractive alſo by races. See Gayton's *Notes on Don Quixote*, 1654, p. 44. But the faſhionable places of walking were not in Milton's youth confined, as Mr. Warton would inſinuate, to Hide Park and Gray's Inn. For, ſee *Parthencia Sacra*, publiſhed in 1633. under the Diſcourſe of the Garden, p. 11. " I ſpeake not heer of the *Covent-Garden*, the *Garden of the Temple*, nor *that of the Charter-houſe*, or of *Grayes-Inne Walkes*, to be had and enioyed at home; nor of the Garden of Padua, &c." TODD.

Ver. 55. *Auctáque luce dies* &c.] Spenſer, deſcribing Britomart " onely venting up her umbriere, and ſo letting her goodly viſage to appere," moſt elegantly compares her beauty to the moon ſhining through a cloud in darkeſome night, and concludes with a couplet which was evidently now in Milton's memory. See *Fuer. Qu.* iii. i. 43.

" Such was the beautie and the *ſhining ray*,
" *With which* fayre Britomart *gave light unto the day*."

TODD.

Fallor? An et radios hinc quoque Phœbus habet?
Hæc ego non fugi ſpectacula grata ſeverus;
Impetus et quò me fert juvenilis, agor;
Lumina luminibus malè providus obvia miſi,
Neve oculos potui continuiſſe meos.
Unam fortè aliis ſupereminuiſſe notabam;
Principium noſtri lux erat illa mali.
Sic Venus optaret mortalibus ipſa videri,
Sic regina deûm conſpicienda fuit.
Hanc memor objecit nobis malus ille Cupido,
Solus et hos nobis texuit ante dolos.
Nec procul ipſe vafer latuit, multæque ſagittæ,
Et facis à tergo grande pependit onus:
Nec mora; nunc ciliis hæſit, nunc virginis ori;
Inſilit hinc labiis, inſidet inde genis:
Et quaſcunque agilis partes jaculator oberrat,
Hei mihi! mille locis pectus inerme ferit.
Protinùs inſoliti ſubierunt corda furores;
Uror amans intus, flammáque totus eram.
Interea, miſero quæ jam mihi ſola placebat,
Ablata eſt oculis, non reditura, meis.
Aſt ego progredior tacitè querebundus, et excors,
Et dubius volui ſæpe referre pedem.
Findor, et hæc remanet: ſequitur pars altera votum,
Raptáque tam ſubitò gaudia flere juvat.

Ver. 76. ——— *non reditura,*] He ſaw the unknown lady, who had thus won his heart, but once. The fervour of his love is inimitably expreſſed in the following lines. Todd.

Sic dolet amiſſum proles Junonia cœlum,
Inter Lemniacos præcipitata focos:
Talis et abreptum ſolem reſpexit, ad Orcum
Vectus ab attonitis Amphiaräus equis.
Quid faciam infelix, et luctu victus? Amores
Nec licet inceptos ponere, neve ſequi.
O utinam, ſpectare ſemel mihi detur amatos
Vultus, et coram triſtia verba loqui!
Forſitan et duro non eſt adamante creata,
Fortè nec ad noſtras ſurdeat illa preces!
Crede mihi, nullus ſic infeliciter arſit;
Ponar in exemplo primus et unus ego.
Parce, precor, teneri cùm ſis deus ales amoris,
Pugnent officio nec tua facta tuo.
Jam tuus O! certè eſt mihi formidabilis arcus,

Ver. 84. *Vectus ab attonitis* Amphiaräus equis.] An echo to a pentameter in Ovid, *Epiſt. Pont.* iii. i. 52.

" Notus humo merſis *Amphiaraus equis.*"

See Statius, *Theb.* vii. 821.

" Illum ingens haurit ſpecus, et tranſire parantes
" Mergit equos; non arma manu, non frena remiſit:
" Sicut erat, rectos defert in Tartara currus;
" Reſpexitque cadens cœlum, campumque coire
" Ingemuit, &c."

The application is beautiful from a young mind teeming with claſſical hiſtory and imagery. The alluſion, in the laſt couplet, to Vulcan, is perhaps leſs happy, although the compliment is greater. In the example of Amphiaraus, the ſudden and ſtriking tranſition from light and the ſun to a ſubterraneous gloom, perhaps is more to the poet's purpoſe. T. Warton.

Ver. 89. *Forſitan et duro non eſt adamante creata,*] See Theocritus, *Idyll.* iii. 39.

Καὶ κέ μ' ἴσως ποτίδοι· ἐπεὶ ἐκ ἀδαμαντίνα ἐντί. Todd.

Nate deâ, jaculis, nec minùs igne, potens:
Et tua fumabunt noſtris altaria donis,
Solus et in ſuperis tu mihi ſummus eris.
Deme meos tandem, verùm nec deme, furores;
Neſcio cur, miſer eſt ſuavitèr omnis amans:
Tu modò da facilis, poſthæc mea ſiqua futura eſt,
Cuſpis amaturos figat ut una duos.

Ver. 99. *Deme meos tandem, verùm nec deme, furores;*
Neſcio cur, miſer eſt ſuavitèr omnis amans:] There never was a more beautiful deſcription of the irreſolution of love. He wiſhes to have his woe removed, but recalls his wiſh; preferring the ſweet miſery of thoſe who love. Thus Eloiſa wavers, in Pope's fine poem:

"Unequal taſk! a paſſion to reſign,
"For hearts ſo touch'd, ſo pierc'd, ſo loſt, as mine."

TODD.

HÆC ego mente olim lævâ, ſtudióque ſupino,
Nequitiæ poſui vana trophæa meæ.
Scilicèt abreptum ſic me malus impulit error,
Indociliſque ætas prava magiſtra fuit:
Donèc Socraticos umbroſa Academia rivos
Præbuit, admiſſum dedocuitque jugum.
Protinùs, extinctis ex illo tempore flammis,
Cincta rigent multo pectora noſtra gelu.
Unde ſuis frigus metuit puer ipſe ſagittis,
Et Diomedeam vim timet ipſa Venus.*

Ver. 1. *Hæc ego* &c.] The elegiack poets were among the favourite claſſical authors of Milton's youth, *Apol. Smectymn.* "Others were the ſmooth Elegiack Poets, whereof the ſchools are not ſcarce: whom, both for the pleaſing ſound of their *numerous* writing, which in imitation I found moſt eaſy, and moſt agreeable to nature's part in me; and for their matter, which what it is, there be few who know not, I was ſo allured to read, that no recreation came to me better welcome," *Proſe-works*, vol. i. 100. T. Warton.

Ver. 3. ——— *ſic me* malus *impulit* error,] Suggeſted perhaps by Virgil, *Ecl.* viii. 41.

——— "ut me *malus* abſtulit *error!*" Todd.

Ver. 10. *Et Diomedeam vim timet ipſa Venus.*] Ovid makes this ſort of alluſion to Homer's incident of Venus wounded by Diomed. In the beginning of the *Remedy of Love*, Ovid with great livelineſs introduces Cupid alarmed at ſuch a title, and anticipating hoſtilities. But with equal livelineſs the poet apologiſes and explains, v. 5.

"Non ego Tydides, à quo tua faucia mater
"In liquidum rediit æthera, Martis equis."

See alſo *Metam.* xiv. 491. And *Epiſt. Pont.* ii. ii. 13. Theſe

lines are an epilogiſtick palinode to the laſt Elegy. The Socratick doctrines of the ſhady Academe ſoon broke the bonds of beauty. In other words, his return to the univerſity. They were probably written, when the Latin poems were prepared for the preſs in 1645. T. WARTON.

* Milton here, at an early period of life, renounces the levities of love and gallantry. This was not the caſe with Buchanan, who unbecomingly prolonged his *amorous deſcant* to graver years, and who is therefore obliquely cenſured by Milton in the following paſſage of *Lycidas*, hitherto not exactly underſtood, v. 67.

" Were it not better done, *as others uſe*,
" To *ſport* with *Amaryllis* in the ſhade
" Or with the *tangles* of *Neæra's hair?*"

The *Amaryllis*, to whom Milton alludes is the *Amaryllis* of Buchanan, the ſubject of a poem called *Deſiderium Lutetiæ*, a fond addreſs of conſiderable length from an importunate lover. See *Silvæ*, iii. tom. ii. p. 50. *Opp. Eding.* 1715. fol. It begins,

" O formoſa *Amarylli*, tuo jam ſeptima bruma
" Me procul aſpectu, &c."

It is allowed, that the common poetical name, *Amaryllis*, might have been naturally and accidentally adopted by both poets; nor does it at firſt ſight appear, that Milton uſed it with any reſtrictive or implicit meaning. But Buchanan had another miſtreſs whom he calls *Neæra*, whoſe golden hair makes a very ſplendid figure in his verſes, and which he has complimented more than once in the moſt hyperbolical ſtyle. In his laſt Elegy, he raiſes the following extravagant fiction on the luxuriant *tangles* of this lady's hair. Cupid is puzzled how to ſubdue the icy poet. His arrows can do nothing. At length, he hits upon the ſtratagem of cutting a golden lock from Neæra's head, while ſhe is aſleep, with which the poet is bound; and, thus *entangled*, he is delivered a priſoner to Neæra, *El.* ix. p. 46. ut ſupr.

" Fervida, tot telis, non proficientibus, ira
" Fugit ad auxilium, dia Neæra, tuum;

" Et capiti aſſiſtens, te dormitante, *capillum*
" *Aureolum flavæ* tollit ab *orbe comæ:*
" Et mihi ridenti (quis enim non talia *vincla*
" Rideat?) arridens brachia vinxit Amor;
" Luctantémque diu, ſed fruſtrà, evadere, traxit
" Captivum, dominæ reſtituitque meæ."

This fiction is again purſued in his Epigrams. Lib. i. xlv. p. 77. ibid.

" Liber eram, vacuo mihi cùm ſub corde Neæra
" Ex oculis fixit ſpicula miſſa ſuis:
" Deinde unam evellens ex *auricomante capillum*
" Vertice, captivis *vincla* dedit manibus:
" Riſi equidem, fateor, vani ludibria *nexus*,
" *Hoc laqueo* facilem dum mihi ſpero fugam:
" Aſt ubi tentanti ſpes irrita ceſſit, *ahenis*
" Non ſecus ac *manicis* implicitus gemui.
" Et modo membra *pilo vinctus* miſer abſtrahor *uno*."

And to this Neæra many copies are addressed both in Buchanan's Epigrams, and in his Hendecaſyllabicks. Milton's inſinuation, *as others uſe*, cannot therefore be doubted. " Why ſhould I *ſtrictly meditate* the *thankleſs* muſe, and write *ſublime* poetry which is not regarded? I had better, like ſome other poets, who might be more properly employed, write idle compliments to Amaryllis and Neæra." Perhaps the old reading, " *Hid* in the tangles of Neæra's hair," tends to confirm this ſenſe. It ſhould be remembered that Buchanan was now a popular and familiar modern Latin claſſick, and that Milton was his rival in the ſame mode of compoſition. And, of our author's alluſions to him, inſtances have before occurred, and will occur again. I am obliged to an unknown critick, for the leading idea of this very juſt and ingenious elucidation of a paſſage in *Lycidas*.

T. WARTON.

The *Amaryllis* of Buchanan is not his miſtreſs: It is the name by which he obviouſly deſcribes the city of Paris; to which he repeatedly profeſſes his attachment in his writings. See alſo the Life of Buchanan, prefixed to the Edinburgh edition of his Works, Fol. vol. i. p. 5. " Cæterùm *Lutetiam* ab eo relictam anno altèm 1545, nec poſtea conſpectam ad annum uſque 1553, oſtendit ſilva iii cui titulus eſt DESIDERIUM LUTETIÆ. Ejus enim

initio ſe *Lutetiâ*, quam *paſtorali more* AMARYLLIDA vocat, ſeptem annis abfuiſſe teſtatur, ita canens,

> *O formoſa* AMARYLLI, *tuo jam ſeptima bruma*
> *Me procul aſpectu*, &c."

In the ſame poem he is ſuppoſed to intend, under the paſtoral names of Lyciſca and Melænis, Liſbon and Coimbra. Milton's *Amaryllis*, then, muſt be conſidered as not exactly applicable to the *Amaryllis* of Buchanan. TODD.

EPIGRAMMATUM

LIBER.

EPIGRAMMATUM LIBER.

I. *IN PRODITIONEM BOMBARDICAM.*

CUM ſimul in regem nuper ſatrapáſque Britannos
Auſus es infandum, perfide Fauxe, nefas,
Fallor? An et mitis voluiſti ex parte videri,
Et penſare malâ cum pietate ſcelus?
Scilicet hos alti miſſurus ad atria cœli,
Sulphureo curru, flammivoliſque rotis:
Qualiter ille, feris caput inviolabile Parcis,
Liquit Iördanios turbine raptus agros.

II. *In eandem.*

SICCINE tentâſti cœlo donâſſe Iacobum,
Quæ ſeptemgemino, Bellua, monte lates?
Ni meliora tuum poterit dare munera numen,
Parce, precor, donis inſidioſa tuis.

Ver. 2. *Quæ ſeptemgemino*, Bellua, &c.] The Pope, called in the theological language of the times *The Beaſt*.
T. WARTON.

Ille quidem ſine te conſortia ferus adivit
  Aſtra, nec inferni pulveris uſus ope.
Sic potiùs fœdos in cœlum pelle cucullos,
  Et quot habet brutos Roma profana deos:
Namque hac aut aliâ niſi quemque adjuveris arte,
  Crede mihi, cœli vix bene ſcandet iter.

III. *In eandem.*

Purgatorem animæ deriſit Iäcobus ignem,
  Et ſine quo ſuperûm non adeunda domus.
Frenduit hoc trinâ monſtrum Latiale coronâ,
  Movit et horrificum cornua dena minax.
"Et nec inultus," ait, "temnes mea ſacra, Britanne:
  "Supplicium, ſpretâ relligione, dabis.
"Et, ſi ſtelligeras unquam penetraveris arces,
  "Non niſi per flammas triſte patebit iter."
O quàm funeſto ceciniſti proxima vero,
  Verbáque ponderibus vix caritura ſuis!
Nam prope Tartareo ſublimè rotatus ab igni,
  Ibat ad æthereas, umbra peruſta, plagas.

IV. *In eandem.*

QUEM modò Roma ſuis devoverat impia diris,
  Et Styge damnârat, Tænarióque ſinu;
Hunc, vice mutatâ, jam tollere geſtit ad aſtra,
  Et cupit ad ſuperos evehere uſque deos.

V. *IN INVENTOREM BOMBARDÆ.*

IAPETIONIDEM laudavit cæca vetuſtas,
Qui tulit ætheream ſolis ab axe facem;
At mihi major erit, qui lurida creditur arma,
Et trifidum fulmen, ſurripuiſſe Jovi.

Ver. 4. *Et trifidum fulmen, ſurripuiſſe Jovi.*] This thought was afterwards transferred to the *Paradiſe Loſt*, where the fallen angels are exulting in their new invention of fire-arms, B. vi. 490.

—— " They ſhall fear we have diſarm'd
" The thunderer of his only dreaded bolt." T. WARTON.

Compare, with this epigram, Drummond's *Madrigals*, 1616. The Cannon:

" When firſt the cannon, from her gaping throte,
" Againſt the heauen her roaring ſulphure ſhote,
" Jove, waken'd with the noiſe, did aſk, with wonder,
" What *mortal wight had ſtoln from him his thunder?*"

TODD.

VI. *Ad LEONORAM Romæ canentem.* *

ANGELUS unicuique ſuus, ſic credite gentes,
Obtigit æthereis ales ab ordinibus.
Quid mirum, Leonora, tibi ſi gloria major?
Nam tua præſentem vox ſonat ipſa Deum.

* Adriana of Mantua, for her beauty ſurnamed the Fair, and her daughter *Leonora* Baroni, the lady whom Milton celebrates in theſe three Latin Epigrams, were eſteemed by their contemporaries the fineſt ſingers in the world. Giovanni Battiſta Doni, in his book *De præſtantia Muſicæ veteris*, publiſhed in 1647, ſpeaking of the merit of ſome modern vocal performers, declares that Adriana, or her daughter Leonora, would ſuffer injury by being compared to the ancient Sappho. B. ii. p. 57. There is a volume of Greek, Latin, Italian, French, and Spaniſh, poems in praiſe of Leonora, printed at Rome, entitled "*Applauſi poetici alle glorie della* Signora LEONORA BARONI." Nicius Erythreus, in his *Pinacotheca*, calls this collection the *Theatrum* of that exquiſite Songſtreſs Eleonora Baroni, "in quo, omnes hîc Romæ quotquot ingenio et poeticæ facultatis laude præſtant, carminibus, cum Etruſcè tum Latinè ſcriptis, *ſingulari ac propè divino mulieris illius* canendi artificio, tamquam fauſtos quoſdam clamores et plauſus edunt, &c." *Pinac.* ii. p. 427. Lipſ. 1712. 12mo. In the *Poeſie Liriche* of Fulvio Teſti, there is an encomiaſtick Sonnet to Leonora, *Poeſ. Lyr.* del Conte Fulvio Feſti, Ven. 1691. p. 361.

"Se l' angioletta mia tremolo, e chiaro, &c."

M. Maugars, Priour of S. Peter de Mac at Paris, king's interpreter of the Engliſh language, and in his time a capital practitioner on the viol, has left this eulogy on Leonora and her mother, at the end of his judicious *Diſcours ſur la Muſique d' Italia*, printed with the life of Malherbe, and other treatiſes, at Paris, 1672. 12mo. "Leonora has fine parts, and a happy judgement in diſtinguiſhing good from bad muſick: ſhe underſtands it perfectly well, and even compoſes, which makes her abſolute miſtreſs of what ſhe ſings, and gives her the moſt exact pronunciation and

Aut Deus, aut vacui certè mens tertia cœli,
Per tua fecretò guttura ſerpit agens;

expreſſion of the ſenſe of the words. She does not pretend to beauty, yet ſhe is far from being diſagreeable, nor is ſhe a coquet. She ſings with an air of confident and liberal modeſty, and with a pleaſing gravity. Her voice reaches a large compaſs of notes, is juſt, clear, and melodious; and ſhe ſoftens or raiſes it without conſtraint or grimace. Her raptures and ſighs are not too tender; her looks have nothing impudent, nor do her geſtures betray any thing beyond the reſerve of a modeſt girl. In paſſing from one ſong to another, ſhe ſhews ſometimes the diviſions of the inharmonick and chromatick ſpecies with ſo much air and ſweetneſs, that every hearer is raviſhed with that delicate and difficult mode of ſinging. She has no need of any perſon to aſſiſt her with a theorbo or viol, one of which is required to make her ſinging complete; for ſhe plays perfectly well herſelf on both thoſe inſtruments. In ſhort, I have been ſo fortunate as to hear her ſing ſeveral times above thirty different airs, with ſecond and third ſtanzas of her own compoſition. But I muſt not forget, that one day ſhe did me the particular favour to ſing with her mother and her ſiſter: her mother played upon the lute, her ſiſter upon the harp, and herſelf upon the theorbo. This concert, compoſed of three fine voices, and of three different inſtruments, ſo powerfully captivated my ſenſes, and threw me into ſuch raptures, that I forgot my mortality, *et crus etre deja parmi les anges, jouiſſant des contentemens des bienheureux.*" See Bayle, Dict. *Baroni*. Hawkins, *Hiſt. Muſ.* iv. 196. To the excellence of the mother Adriana on the lute, Milton alludes in theſe lines of the ſecond of theſe three Epigrams, v. 4.

" Et te Pieriâ ſenſiſſet voce canentem
" Aurea *maternæ* fila movere *lyræ*."

When Milton was at Rome, he was introduced to the concerts of Cardinal Barberini, afterwards Pope Urban the eighth, where he heard Leonora ſing and her mother play. It was the faſhion for all the ingenious ſtrangers, who viſited Rome, to leave ſome verſes on Leonora. See the *Canzone*, before. And *Sonn.* iv. Pietro Della Valle, who wrote, about 1640, a very judicious *Diſcourſe* on the muſick of his own times, ſpeaks of the fanciful and maſterly ſtyle in which Leonora touched the arch-lute to

Serpit agens, facilifque docet mortalia corda
Sensim immortali aſſuefcere poſſe ſono.
Quòd ſi cuncta quidèm Deus eſt, per cunctáque fuſus,
In te unâ loquitur, cætera mutus habet.

her own accompaniments. At the ſame time, he celebrates her ſiſter Caterine, and their mother Adriana. See the works of Battiſta Doni, vol. ii. at Florence, 1763. T. Warton.

The Cardinal Barberini, to whom Milton was introduced, was Franceſco Barberini, one of the nephews to Urban; and the Cardinal patron of the Engliſh, as I have related in the Life of the poet. Sir John Hawkins, in his *Hiſt. of Muſick*, vol. iv. p. 185, ſeems to have led Mr. Warton into the miſtake of aſſerting that Milton was introduced to Cardinal Barberini, *afterwards Pope Urban the eighth.* When Milton was at Rome, Urban had filled the papal chair ſixteen years.

Fulvio Teſti, I ſhould add, has another poem of conſiderable length and remarkable elegance, inſcribed "Alla Signora Leonora Baroni, Dama celebre per la ſua impareggiable eccellenza nella Muſica.

"*Che ineuitabili ſono le ſaetti d' Amore.*
"Faſtoſetta Sirena,
"Che da' Partenopei liti odoroſi
"Sù la Romana arena
"Sei venuta a turbar gl' altrui ripoſi,
"E con la dolce pena
"Del diuin canto, e de' begli occhi ardenti,
"In martirio di gioia il cuor tormenti.
"Scema de la ſuperba
"Tua libertà, &c."

Poeſie del Sig. F. Teſti, Milan, 1658. Parte 1.ma p. 175.

To the "*Teagene*, Poema del Cavalier Gio. Battiſta Baſile, &c." 4to. Rom. 1637, are alſo prefixed two Sonnets; the firſt by A. Barbazza, in praiſe of the author, "e s' allude al canto della Signora Leonora Baroni, ſua nipote;" the other by F. della Corgna, & "ſi allude alla *virtu*, e *bellezza*, della Signora Leonora Baroni, &c." Todd.

VII. *Ad eandem.*

ALTERA Torquatum cepit Leonora poetam,
Cujus ab inſano ceſſit amore furens.

Ver. 1. *Altera Torquatum cepit Leonora*] In the circumſtantial account of the *Life of Taſſo* written by his friend and patron G. Battiſta Manſo, mention is made of three different Ladies of the name of *Leonora*, of whom Taſſo is there ſaid to have been ſucceſſively enamoured, *Cier. Lib.* edit. Haym, Lond. 4to. 1724. p. 23. The *firſt* was Leonora of Eſte, ſiſter of Alphonſo, Duke of Ferrara, at whoſe court Taſſo reſided. This Lady, who was highly accompliſhed, lived unmarried with her elder ſiſter D. Lucretia, who had been married, but was ſeparated from her huſband the Duke of Urbino. The Counteſs San Vitale was the *ſecond* Leonora, to whom Taſſo was ſaid to be much attached, p. 26. Manſo relates, that the *third* Leonora was a young lady in the ſervice of the Princeſs of Eſte, who was very beautiful, and to whom Taſſo paid great attention, p. 27. He addreſſed many very elegant Love-verſes to each of theſe three different Ladies; but as the pieces addreſſed to Leonora Princeſs of Eſte have more *Paſſion* than *Gallantry*, it may juſtly be inferred, notwithſtanding the pains he took to conceal his affection, that ſhe was the real favourite of his heart. Among the many remarks that have been made on the *Gieruſalemme Liberata* of Taſſo, I do not remember to have ſeen it obſerved, that this great poet probably took the hint of his fine ſubject, from a book very popular in his time, written by the celebrated Benedetto Accolti, and entitled, "De Bello a Christianis contra Barbaros gesto, pro *Chriſti Sepulchro* et *Judaâ recuperandis*, Lib. iv. *Venetiis per Bern. Venetum de Vitalibus.* 1532." 4to. It is dedicated to Piero de' Medici. Jos. Warton.

This alluſion to Taſſo's Leonora, and the turn which it takes, are inimitably beautiful. T. Warton.

Mr. Walker is of opinion, that Taſſo was impriſoned by Alphonſo, *on account of his ambitious love*; but that, without any criminal paſſion, the Princeſs Leonora was not inſenſible to the talents, accompliſhments, and perſonal charms, of the poet. See *Hiſt. Memoir on Italian Tragedy*, p. 128.

Ah! miſer ille tuo quantò feliciùs ævo
Perditus, et propter te, Leonora, foret!
Et te Pieriâ ſenſiſſet voce canentem
Aurea maternæ ſila movere lyræ!
Quamvis Dircæo torſiſſet lumina Pentheo
Sævior, aut totus deſipuiſſet iners,
Tu tamen errantes cæcâ vertigine ſenſus
Voce eadem poteras compoſuiſſe tuâ;
Et poteras, ægro ſpirans ſub corde, quietem
Flexanimo cantu reſtituiſſe ſibi.

Whatſoever grounds there were for cenſure in regard to this amour, ſays an ingenious biographer of Taſſo; "the Princeſs Leonora's caſe in this conjuncture," he adds, "was highly to be pitied. 'Twere barbarous not to employ her intereſt in his favour; and to find him always uſed the worſe for it, was a wretched dilemma to which unfortunate lovers are often reduced." Then he relates, (what may ſerve as an illuſtration of the context before us,) that "Taſſo had from a child a ſpice of madneſs in his conſtitution; as thoſe of exceſſive, or, as they have been called, of immoderate parts uſually have.—The loſs of the duke's favour, a gloomy apartment in the prigione di ſanta Anna, and a tedious ſolitude coinciding with his temperament, got the better of that underſtanding which had been the admiration of mankind, &c." Layng's Life of Taſſo, 4to. 1748. pp. 71—74. Prefixed alſo to Doyne's Tranſlation of Taſſo's Gier. Lib. 1761. TODD.

Ver. 6. Aurea *maternæ* ſila *movere* lyræ!] Compare Buchanan, *Eleg.* vii. edit. ſupr. p. 44.

"*Aurea*que Orpheæ *ſila* fuiſſe *lyræ*." TODD.

Ver. 7. For the ſtory of Pentheus, a king of Thebes, ſee Euripides's *Bacchæ*, where he ſees two ſuns, &c. v. 916. Theocritus, *Idyll.* xxvi. Virgil *Æn.* iv. 469. But Milton, in *torſiſſet lumina*, alludes to the rage of Pentheus in Ovid, *Metam.* iii. 577.

"Aſpicit hunc oculis Pentheus, quos ira tremendos
"Fecerat." T. WARTON.

VIII. *Ad eandem.*

CREDULA quid liquidam Sirena, Neapoli, jactas,
Claráque Parthenopes fana Achelöiados;
Littoreámque tuâ defunctam Naiada ripâ,
Corpora Chalcidico ſacra dediſſe rogo?
Illa quidèm vivitque, et amœnâ Tibridis undâ
Mutavit rauci murmura Pauſilipi.
Illic, Romulidum ſtudiis ornata ſecundis,
Atque homines cantu detinet atque deos.

Ver. 1, 2. Parthenope's tomb was at Naples: ſhe was one of the Syrens. See *Comus*, v. 878. She is called *Parthenope Archeloias*, in Silius Italicus, xii. 35. *Chalcidicus* is elſewhere explained. See *Epitaph. Damon.* v. 182. T. Warton.

Compare alſo Apollonius Rhodius, one of Milton's favourite poets, *Argon.* iv. 892.

——————— ἔνθα λίγειαι
Σειρῆνες σίνοντ' ΑΧΕΛΩΙΑΔΕΣ ἠδείῃσι
Θέλγεσαι μολπῇσιν, κ. τ. λ. Todd.

Ver. 6. ——————— *Pauſilipi.*] The grotto of Pauſilipo Milton no doubt had viſited with delight; of which Sandys had written, that it "paſſes vnder the mountaine for the ſpace of ſixe hundred paces, ſome ſay a mile; affoording a delightfull paſſage to ſuch as paſſe betweene Naples and Putzol, or that part of Italy; receiuing ſo much light from the ends and tunnell in the middle, which letteth in day from the toppe of the high mountaine, as is ſufficient for direction. Throughout hewne out of the liuing rocke: paued under foote, and being ſo broad that three carts with eaſe may paſſe each by other." *Travels*, edit. 1615, p. 263. Todd.

IX. *In SALMASII HUNDREDAM.* *

QUIS expedivit Salmaſio ſuam *Hundredam*,
Picámque docuit verba noſtra conari?

* This Epigram is in Milton's *Defenſio* againſt Salmaſius; in the tranſlation of which by Richard Waſhington, publiſhed in 1692, the Epigram is thus anglicifed, p. 187.

" Who taught Salmaſius, that French chattering pye,
" To aim at Engliſh, and *Hundreda* cry?
" The ſtarving raſcal, fluſh'd with juſt a *hundred*
" Engliſh Jacobuſſes, *Hundreda* blunder'd:
" An outlaw'd king's laſt ſtock.—A hundred more
" Would make him pimp for the Antichriſtian whore;
" And in Rome's praiſe employ his poiſon'd breath,
" Who threaten'd once to ſtink the pope to death."

Waſhington's tranſlation of the *Defenſio* was publiſhed after his death, as we learn from the Preface: He had tranſlated it, " partly for his own private entertainment, and partly to gratifie one or two of his friends, without any deſign of making it publick, and is ſince deceaſed." Toland admitted it into his edition of Milton's Proſe-Works, in 1698. Dr. Birch has alſo reprinted it. Toland deſcribes Mr. Waſhington, " *of the Temple*," Life of Milton, fol. ed. p. 31, where he cites both Milton's epigram and the Engliſh verſion.

Salmaſius is here ridiculed by Milton for attempting, not very happily indeed, to turn into Latin ſome of our forenſick phraſes, as the *County-Court*, *Hundred*, &c." " Iam Angliciſmis tuis magnoperè delectamur, COUNTIE COURT, THE TURN, HUNDREDA; mirâ nempè docilitate *centenos* Iacobæos tuos Anglicè numerare didiciſti." *Defens.* cap. viii.

The publiſher of Waſhington's tranſlation adds, at the end of this book, his advice to " ſuch readers, as may perhaps receive impreſſions from what they may read here, [in the Defenſio,] injurious to the memory of king Charles the firſt, to conſult" thoſe books of which he gives a liſt: in which " they will find vindications of his ſacred majeſty from ſuch-like aſperſions."

Magiſter artis venter, et Jacobæi
Centum, exulantis viſcera marſupii regis.
Quòd ſi doloſi ſpes refulſerit nummi,
Ipſe, Antichriſti qui modò primatum Papæ
Minatus uno eſt diſſipare ſufflatu,
Cantabit ultrò Cardinalitium melos.

Ver. 4. King Charles the ſecond, now in exile, and ſheltered in Holland, gave Salmaſius, who was a profeſſor at Leyden, one hundred Jacobuſes to write his Defence, 1649. Wood aſſerts that Salmaſius had no reward for his book. He ſays, that at Leyden, the King ſent doctor Morley, afterwards biſhop, to the apologiſt, with his thanks, " but not with a purſe of gold, as John Milton the *impudent lyer* reported," *Athen. Oxon.* ii. 770. T. Warton.

Ver. 6. This topick of ridicule, drawn from the poverty of the exiled king, is ſeverely reprobated by doctor Johnſon, as what " might be expected from the *ſavageneſs* of Milton." *Life of Addiſon.* Oldmixon, he adds, had *meanneſs* enough to delight in bilking an alderman of London, who had *more money* than the Pretender. T. Warton.

Ver. 8. This Epigram, as Mr. Warton obſerves, is an imitation of part of the Prologue to Perſius's Satires.

" Quis expedivit pſittaco ſuum χαῖρε,
" Picáſque docuit noſtra verba conari?
" Magiſter artis, ingeníque largitor
" Venter, negatas artifex ſequi voces.
" Quòd ſi doloſi ſpes refulſerit nummi,
" Corvos poetas & poetrias picas
" Cantare credas Pegaſeium melos."

There is an imitation of this Prologue, I may add, in the *Utopia, ſeu Sales Muſici* Jac. Bidermani, &c. 12mo. 1640. lib. i. pp. 28, 29. Todd.

X. *In SALMASIUM.* *

GAUDETE ſcombri, et quicquid eſt piſcium ſalo,
Qui frigidâ hyeme incolitis algentes freta!
Veſtrûm miſertus ille Salmaſius, Eques
Bonus, amicire nuditatem cogitat;
Chartæque largus apparat papyrinos
Vobis cucullos, præferentes Claudii
Inſignia, noménque et decus, Salmaſii:
Geſtetis ut per omne cetarium forum
Equitis clientes, ſcriniis mungentium

* This is in the *Defenſio ſecunda.* It is introduced with the following ridicule on Morus, the ſubject of the next Epigram, for having predicted the wonders to be worked by Salmaſius's new edition, or rather reply. "Tu igitur, ut piſciculus ille anteambulo, præcurris Balænam Salmaſium." Mr. Steevens obſerves, that this is an idea analogous to Falſtaff's "Here do I walk before thee, &c." although reverſed as to the imagery.
T. Warton.

Ver. 7. Mr. Warton obſerves, that Milton here ſneers at a circumſtance which was true: Salmaſius was really of an ancient and noble family.—I may add, that Milton ſeems fond of ſneering at Salmaſius's rank, as an "*eques:*" He was preſented with the order of St. Michael, by Louis XIII. Thus Milton calls him "mancipium *equeſtre,*" Defenſ. cap. v. Again, "O *equitem* ergaſtularium & mangonem," &c. Ib. cap. vi. Todd.

Ver. 9. *Cubito mungentium,* a cant appellation among the Romans for *Fiſhmongers.* It was ſaid to Horace, of his father, by way of laughing at his low birth, "Quoties ego vidi patrem tuum *cubito emungentem?*" Sueton. *Vit. Horat.* p. 525. Lipſ. 1748. Horace's father was a ſeller of fiſh. The joke is, that

Cubito virorum, et capſulis, gratiſſimos. * 10

the ſheets of Salmaſius's new book, would be fit for nothing better than to wrap up fiſh; that they ſhould be conſigned to the ſtalls and ſhelves of fiſhmongers. He applies the ſame to his *Confuter* who defended epiſcopacy, *Apol. Smectymn.* §. viii. "Whoſe beſt folios are predeſtined to no better purpoſe, than to making winding ſheets in Lent for pilchards." T. WARTON.

* Chriſtina, queen of Sweden, among other learned men who fed her vanity, had invited Salmaſius to her court, where he wrote his *Defenſio*. She had peſtered him with Latin letters ſeven pages long, and told him ſhe would ſet out for Holland to fetch him, if he did not come. When he arrived, he was often indiſpoſed on account of the coldneſs of the climate: and on theſe occaſions, the queen would herſelf call on him in a morning; and, locking the door of his apartment, uſed to light his fire, give him breakfaſt, and ſtay with him ſome hours. This behaviour gave riſe to ſcandalous ſtories, and our critick's wife grew jealous. It is ſeemingly a ſlander, what was firſt thrown out in the *Mercurius Politicus*, that Chriſtina, when Salmaſius had publiſhed his work, diſmiſſed him with contempt, as a paraſite and an advocate of tyranny. See alſo Milton againſt More, *Proſe-works*, ii. 317. 329. and Philips, ibid. p. 397. But the caſe was, to ſay nothing that Chriſtina loved both to be flattered and to tyranniſe, Salmaſius had now been long preparing to return to Holland, to fulfil his engagements with the univerſity of Leyden: ſhe offered him large rewards and appointments to remain in Sweden, and greatly regretted his departure. And on his death, very ſhortly afterwards, ſhe wrote his widow a letter in French, full of concern for his loſs, and reſpect for his memory. See his *Vita* and *Epiſtolæ*, by Ant. Clementius, pp. 52, 71. Lugd. Bat. 1656. 4to. Such, however was Chriſtina's levity, or hypocriſy, or caprice, that it is poſſible ſhe might have acted inconſiſtently in ſome parts of this buſineſs. For what I have ſaid, I have quoted a good authority. It appears indeed from ſome of Voſſius's Epiſtles, that at leaſt ſhe commended the wit and ſtyle of Milton's performance: merely perhaps for the idle pleaſure of piquing Salmaſius. See Burman's *Syllog. Epiſtol.* vol. iii. p. 196, 259, 270, 271, 313, 663, 665. Of her majeſty's oſtentatious or rather accidental attentions to

learning, ſome traits appear in a letter from Cromwell's envoy at Upſall, 1653. Thurlow's *State-Papers*, vol. ii. 104. "While ſhe was more *bookiſhly* given, ſhe had it in her thoughts to inſtitute an Order of Parnaſſus; but ſhee being of late more addicted to the *court* than *ſcholars*, and having in a paſtoral comedie herſelfe acted a ſhepheardeſſe part called Amaranta: ſhee in the creation inveſts with a ſcarfe, &c." Her learned ſchemes were ſometimes interrupted by an amour with a prime miniſter, or foreign ambaſſadour: unleſs perhaps any of her literary ſycophants had the good fortune to poſſeſs ſome other pleaſing arts, and knew how to intrigue as well as to write. She ſhowed neither taſte nor judgement in rewarding the degrees or kinds of the merit of the authors with which ſhe was ſurrounded: and ſhe ſometimes careſſed buffoons of ability, who entertained the court with a burleſque of her moſt favourite literary characters. It is perhaps hardly poſſible to read any thing more ridiculous, more unworthy of a ſcholar, or more diſgraceful to learning itſelf, than Nicholas Heinſius's epiſtles to Chriſtina. In which, to ſay nothing of the abject expreſſions of adulation, he pays the moſt ſervile compliments to her royal knowledge, in conſulting her majeſty on various matters of erudition, in telling her what libraries he had examined, what Greek manuſcripts he had collated, what Roman inſcriptions he had collected for her inſpection, and what conjectural emendations he had made on difficult paſſages of the claſſicks. I do not mean to make a general compariſon: but Chriſtina's pretenſions to learned criticiſm, and to a deciſion even in works of profound philoſophical ſcience, at leaſt remind us of the affectations of a queen of England, who was deep in the moſt abſtruſe myſteries of theology, and who held ſolemn conferences with Clarke, Waterland, and Hoadly, on the doctrine of the Trinity.

See Notes on the laſt Epigram, *Ad Chriſtinam*, &c. Salmaſius's Reply was poſthumous, and did not appear till after the Reſtoration; and his *Defenſio* had no ſecond edition. T. Warton.

There are ſeveral editions of Salmaſius's *Defenſio*, in folio, quarto, and ſmaller ſizes. There is alſo an edition of the work in French. Todd.

XI. *In MORUM.* *

GALLI ex concubitu gravidam te, Pontia, Mori,
Quis benè moratam, morigerámque, neget?

* From Milton's *Defenſio Secunda*, and his *Reſponſio* to Morus's Supplement. This diſtich was occaſioned by a report, that Morus had debauched a favourite waiting maid of the wife of Salmaſius, Milton's antagoniſt. See Burman's *Syllog. Epiſt.* iii. 307. Milton pretends that he picked it up by accident, and that it was written at Leyden. It appeared firſt, as I think, in the *Mercurius Politicus*, a ſort of newſpaper publiſhed at London once a week in two ſheets in quarto, and commencing in June 1649, by Marchmont Needham, a virulent but verſatile party ſcribbler, who ſometimes libelled the republicans, and ſometimes the royaliſts, with an equal degree of ſcurrility; and who is called by Wood a *great crony* of Milton. Theſe papers, in or after the year 1654, perhaps at the inſtigation of our author, contain many paſquinades on *Morus*. Bayle, in the article *Morus*, cites a Letter from Tanaquil Faber. Where Faber, ſo late as 1658, under the words *calumniolæ* and *rumuſculi*, alludes to ſome of Morus's gallantries: perhaps to this epigram, which ſerved to keep them alive, and was ſtill very popular. Morus laid himſelf open to Milton's humour, in aſſerting that he miſtook the true ſpelling of the girl's name, "*Bontiam*, fateor, aliud apud me manuſcriptum habet. Sed prima utrobique litera, quæ ſola variat, ejuſdem ferè apud vos poteſtatis eſt. Alterum ego nomen, ut notius et elegantius, ſalvo criticorum jure, præpoſui." *Autor. pro ſe*, &c. ut ſupr. ii. 383. And ſhe is called *Bontia* in a citation of this Epigram in a letter of N. Heinſius, dated 1653. *Syllog.* ut ſupr. iii. 307. Where ſays the critick, "Agnoſcis in illo Ouweniani acuminis ineptias." He adds, that the Epigram was ſhown him by Ulac, from the London newſpapers, *Gazettis Londinenſibus*, where it was preceded by this unlucky anecdote of our amorous eccleſiaſtick. And in another, dated 1652, "Gazettæ certè Londinenſes fabel-

lam narrant lepidiſſimam, &c." Ibid. p. 305. Again, in a Letter from J. Voſſius to H. Heinſius, dated 1652. "Mihi ſanè Æthiops [Morus] multo rectiùs facturus fuiſſe videtur, ſi ex Ovidii tui præcepto à Domina incepiſſet. Minor quidem voluptas illa fuiſſet, ſed longè majorem iniviſſet gratiam. Divulgata eſt paſſim hæc fabella, etiam in gazettis publicis Londinenſibus. Addita etiam *Epigrammata.*" Ib. p. 649. Again, from J. Ulitius at the Hague to N. Heinſius, dated 1652. "Prodiit liber cui tit. *Clamor*, &c. Angli Morum pro autore habentes, nupero Novorum [News] Schedio cum vehementer perſtrinxere, inter alia facinora objicientes adulterium cum Salmaſianâ pediſſequâ, *dame ſuivante*, quam hoc epigrammate notarunt, *Galli a concubitu*, &c." Ibid. p. 746. See alſo p. 665. M. Colomies ſays, that Milton wrote, among other things againſt Morus, "un ſanglant diſtique Latin dans la gazete de Londres, qui couroit alors toutes les ſemaines," *Bibl. Chois.* A La Rochelle, 1682. p. 19. 12mo.

In 1654, Milton publiſhed his *Defenſio Secunda* above-mentioned, againſt Morus, or Alexander More, a Scotchman, a proteſtant clergyman in Languedoc, an excellent ſcholar, and a man of intrigue, although an admired preacher. Morus was ſtrongly ſuſpected to have written *Regii Sanguinis Clamor ad Cœlum*, in 1652, an appendix to Salmaſius againſt the King's murther. But the book was really written by Peter du Moulin the younger, afterwards prebendary of Canterbury, who had tranſmitted the manuſcript to Salmaſius, Morus's friend. Morus was only the publiſher, except that he wrote a Dedication to Charles the ſecond. Afterwards Salmaſius and Morus had an irreconcileable quarrel about the diviſion of ſixty copies, which the printer had agreed to give to the one or the other. Burman's *Syllog*, *Epiſt.* iii. 648. Du Moulin actually owns the *Regii Sanguinis Clamor*, in his *Reply to a Perſon of Honour*, &c. Lond. 1675. 4to. p. 10. 45. "I had ſuch a jealouſie to ſee that Traytor [Milton] praiſed for his language, that I writ againſt him *Clamor*, &c." A curious Letter in Thurloe's *State-Papers*, relating to this buſineſs, has been overlooked, from Bourdeaux, the French ambaſſadour in England, to Morus, dated Aug. 7, 1654. "Sir, at my arrival here, I found Milton's book ſo publick, that I perceived it was impoſſible to ſuppreſs it. This man [Milton] hath been told, that you were not the author of the book which he refuted; to which he anſwered, that he was at leaſt aſſured, that you had

cauſed it to be imprinted: that you had writ the Preface, and, he believes, ſome of the verſes that are in it: and that, that is enough to juſtify him for ſetting upon you. He doth alſo add, he is very angry that he did not know ſeveral things which he hath heard ſince, being far worſe, as he ſays, than any he put forth in his book; but he doth reſerve them for another, if ſo be you anſwer this. I am very ſorry for this quarrel which will have a long ſequence, as I perceive; for, after you have anſwered this, you may be ſure he will reply with a more bloody one: for your adverſary hath met with ſomebody here, who hath told him ſtrange ſtories of you." Vol. ii. p. 529. Morus replied in *Fides publica*, chiefly containing teſtimonies of his morals and orthodoxy: and Milton anſwered in his *Authoris pro ſe Defenſio*, publiſhed 1655. Morus then publiſhed a *Supplementum* to his *Fides publica:* and Milton, in a ſhort *Reſponſio*, ſoon cloſed the controverſy. See alſo a Letter of intelligence from the Hague to Thurloe, dated Jul. 3, 1654. Ibid. p. 394. "They have here two or three copies of Milton againſt the famous Profeſſour Morus, who doth all he can to ſuppreſs the book. Madam de Saumaiſe [Salmaſius's wife] hath a great many letters of Morus, which ſhe hath ordered to be printed to render him ſo much the more ridiculous. He ſaith now, that he is not the authour of the Preface [Dedication] to the *Clamor:* but we know very well to the contrary. One Ulack [the printer of the *Clamor*] a printer, is reprinting Milton's book, with an apology for himſelf: but Ulack holds it for an honour to be reckoned on that ſide of Salmaſius and Morus.—Morus doth all he can to perſuade him from printing it." Salmaſius's wife, ſaid to have been a ſcold, and called Juno by his brother-criticks, was highly indignant at Morus's familiarity with her *femme de chambre*, and threatened him with a proſecution, which I believe was carried into execution. See *Syllog.* ut ſupr. iii. 324. Perhaps Morus was too inattentive to the miſtreſs. Heinſius relates no very decent hiſtory of her whipping one of the young valets of the family, a boy about ſeventeen; a piece of diſcipline with which he ſays ſhe was highly delighted, and which undoubtedly ſhe thought more efficacious when inflicted by herſelf in perſon. It appears, that our waiting maid, whom Heinſius calls *Hebe Caledonia*, ſometimes aſſiſted at theſe caſtigations. Burman's *Syllog.* iii. p. 670. Voſſius

calls the girl *Anglicana puella*, Ibid. p. 643, 650, 651. See alſo p. 647, 658, 662, 663, and ii. 748.

This diſtich is inconſiſtent with our author's uſual delicacy. But revenge too naturally ſeeks gratification at the expence of propriety. And the ſame apology muſt be made for a few other obſcene ambiguities on the name of More, in the proſe part of our author's two Replies to More. T. Warton.

The writer of the article *Morus* (*Alexandre*) in the Nouveau Dict. Hiſt. Caen, 1786, obſerves, that "Milton l' a cruellement déchiré dans ſes écrits;" yet acknowledges More's groſs miſconduct; "ſa paſſion pour les femmes, & ſa conduite peu réguliére, lui ſuſcitérent un grand nombre d' ennemis." From the letter of Tanaquil Faber, it appears that Morus had been much hurt at the *calumniolæ & rumuſculi*. See Tanaq. Fabri Epiſt. lxvi. lib. i. edit. 1674, p. 219. "Nam de calumniolis et rumuſculis; nugæ vero illæ ſunt: queis ſi moveare, tui oblitus fueris. Id quæſo in te juris habeat popellus, ut *animi tranquillitatem tibi excutiat?* Alios, ô More, judices, alios æſtimatores tuæ virtutis habes. Neque verò *te* (*etiamſi ita credi poſtulas*) *miſerum et infelicem* dicam; ſed virum fortem, virum egregiè induſtrium, &c."

Todd.

XII. *Apologus de Ruſtico et Hero.* *

Rusticus ex malo ſapidiſſima poma quotannis
  Legit, et urbano lecta dedit domino:
Hinc, incredibili fructûs dulcedine captus,
  Malum ipſam in proprias tranſtulit areolas.
Hactenùs illa ferax, ſed longo debilis ævo,
  Mota ſolo aſſueto, protinùs aret iners.
Quod tandem ut patuit domino, ſpe luſus inani,
  Damnavit celeres in ſua damna manus;
Atque ait, " Heu quanto ſatius fuit illa coloni,
  " Parva licèt, grato dona tuliſſe animo!
" Poſſem ego avaritiam frænare, gulámque vo-
    " racem:
  " Nunc periere mihi et fœtus, et ipſe parens."

* This piece firſt appeared in the edition 1673.

XIII. *Ad CHRISTINAM SUECORUM REGINAM, nomine CROMWELLI.* *

Bellipotens virgo, ſeptem regina trionum,
Chriſtina, Arctoi lucida ſtella poli!
Cernis, quas merui durâ ſub caſſide, rugas,
Utque ſenex, armis impiger, ora tero:
Invia fatorum dum per veſtigia nitor,
Exequor et populi fortia juſſa manu.
Aſt tibi ſubmittit frontem reverentior umbra:
Nec ſunt hi vultus regibus uſque truces.

* Theſe lines are ſimple and ſinewy. They preſent Cromwell in a new and pleaſing light, and throw an air of amiable dignity on his rough and obſtinate character. They are too great a compliment to Chriſtina, who was contemptible both as a queen and a woman. The uncrowned Cromwell had no reaſon to approach a princeſs with ſo much reverence, who had renounced her crown. The frolicks of other whimſical modern queens have been often only romantick. The pranks of Chriſtina had neither elegance nor even decency to deſerve ſo candid an appellation. An ample and lively picture of her court, politicks, religion, intrigues, rambles, and maſquerades, is to be gathered from Thurloe's *State Papers*. Of her travels through ſeveral cities in a fantaſtick maſculine dreſs, I ſelect the following anecdotes, from various Letters of that collection, about the years 1654, 1655. This *lucid ſtar of the northern pole* ſoon deſerted her bright ſtation, and became a deſultory meteor. "The queen when ſhe came into the inn [at Elſineur], had boots on, and a carbine about her neck." Vol. II. 44. "We hear [at Bologne] ſtrange ſtories of the Swediſh queen with her Amazonian behaviour:—in her diſcourſe ſhe talks loud and ſweareth notably." Ibid. 546. "The queen came this week to Antwerp in man's apparel, diſguiſed as a page

to one of her own ſervants: not ſo much as a maid beſides in her company." Ibid. p. 449. "She arrived at Bruſſels laſt week, more man-like than woman. Her train here yet conſiſts of two earls, two men ſervants, and one woman." Ibid. p. 536. "She travails a hors back lyk a man, being clad ſo from middle upwards, with doublet, caſſock, band, hat, ſether, in ſo much that the Italians ſay ſhe is an Hermofrodyte." Ibid. vol. iv. 172. "In her paſſing through the multitude [at Franckfort] ſhe made ſeveral ſtrange grimaces and faces, and was not able to keep her countenance long. When ſhe approached the ſorts, ſhe ſat in the right boot of the coach, in a black velvet coat, and a hat with feathers, &c.—Coming nearer to the city itſelf, ſhe ſuddenly changed her black coat, and put on a grey, with a black hood about her head, and gott to the left boot, &c." Ibid. p. 89. She had all the failings of her own ſex, without any of the virtues of the ſex ſhe affected to imitate. She abdicated her kingdom in 1654. So that this Epigram could not have been written after that time. It was ſent to the queen with Cromwell's picture, on which it was inſcribed. It is ſuppoſed to be ſpoken by the portrait.

Doctor Newton, whoſe opinion is weighty, aſcribes theſe lines to Milton, as coinciding with his department of Latin Secretary to Cromwell. See alſo Birch's *Life of Milton*, p. lxii. Toland, by whom they were firſt printed, from common report, indeciſively gives them either to Milton or to Andrew Marvell, *Life*, p. 38. *Proſe-works*, vol. i. p. 38. Tol. I ſuſpect, that Milton's habit of facility in elegiack latinity had long ago ceaſed: and I am inclined to attribute them to Marvell, ſo good a ſcholar, as to be thought a fit aſſiſtant to Milton in the Latin Secretaryſhip, and who, as Wood ſays, "was very intimate and converſant with that perſon," *Athen. Oxon.* ii. 818. Again, he calls Marvell, "ſometimes one of John Milton's companions," Ibid. p. 817. And he adds, that Marvell was "cried up as the main witmonger ſurviving to the fanatical party." In other words, Marvell ſatiriſed the diſſipations and profligate amours of Charles the ſecond with much wit and freedom.

I muſt however, obſerve, that this Epigram appears in Marvell's *Miſcellaneous Poems*, fol. Lond. 1681. p. 134. Where it follows other Latin poems of the ſame claſs and ſubject: and is immediately preceded by a Latin diſtich, intitled, *In Effigiem Oliveri*

Cromwelli, " Hæc eſt quæ toties, &c." Then comes this Epigram there intitled " In *eandem* [effigiem] reginæ Sueciæ tranſmiſſam." Where the ſecond diſtich is thus printed,

" Cernis quas merui dura ſub caſſide rugas,
" *Sicque* ſenex armis impiger ora fero."

And in *To the Reader*, theſe poems are ſaid by his pretended wife, Mary, to be " printed according to the exact copies of my late dear huſband, under his own hand-writing, &c." I think we may therefore fairly give them to Marvell. But ſee Marvell's *Works*, Lond. 4to. 1766. vol. iii. p. 489. Marvell was appointed aſſiſtant Secretary to Milton in 1657. See *Sec. Part Rehearſ. Tranſproſ.* ut ſupr. p. 127, 128. And I have before obſerved, that Chriſtina ceaſed to be queen of Sweden in 1654. At leaſt therefore, when theſe lines were written, Marvell was not aſſociated with Milton in the ſecretaryſhip.

Milton has a prolix and moſt ſplendid panegyrick on queen Chriſtina, dictated by the ſuppoſition that ſhe diſmiſſed Salmaſius from her court on account of his *Defence of the King*. See Milton's *Proſe-works*, ii. 329. T. Warton.

" This Chriſtina Queene of Sweden, as being the Daughter to the Greate Guſtavus Adolphus, and bred vp a Proteſtant in the Lutheran way, quitted her Crowne and her Religion too; turning Papiſt: and was receiued at Inſpruck in Tiroll by that Arch-Duke and Prince, with extraordinary greate Pomp and Magnificence; that being the appoynted place, at the confines of Italy and Germany, for her to renounce her former Religion of a Lutheran Proteſtant, and to be receiued into the boufome of the Church of Rome; which was donn with greate Solemnety. At which I was Preſent, ſtaying there a month for that purpoſe. Allmoſt all the Emperors Court and other Nobilety were there. The Pope, Alexander vii, ſending thither as his Internuntio, Monſig^r Lucas Holſtenius to receiue her Renunciation, and admit her into the Roman Fayth. That Internuntio was a High German, of Hamburgh, and had binn bredd vp a Lutheran, but turned as Shee did; and, being a greate Scholler, he was the Keeper of the Vatican Library, and Canon of St Peters at Rome, and my former courteous Acquaintance, which with all Kindneſs he renewed at oure meeting here; He giving mee 3 ſheets of Paper printed in Latine of the Solemnety, of which Shee reade

Christina Regina Sueperegné
Romā petiens Anº 1655.

Fac-simile from the original Drawing.

halfe an one very readily in a loud manly voice, vndauntedly. But her carryage in the Church was very ſcandalous, laughing, and gigling, and curling and trimming her locks; and the motion of her hands and body was ſo odd, that I heard ſome Italians that were neare me ſay, *E Matta per Dio, by God Shee is madd;* and truly I thought ſo too, there being in her no ſigne of Deuotion, but all was as to her, as if Shee had binn at a play, whilſt Shee receiued the Sacrament in the Roman moade, and all the time of the ſhort Sermon: But Shee had ſhort Sermons all the weeke after; euery day in a ſeuerall Language, all which Shee vnderſtood well, as I was told there by Monſig^r Holſtenius the Pope's Internuntio, with whome I was often: That night Shee was entertayned with a moſt excellent Opera, all in Muſick, and in Italian; the Actors of that Play being all of that Nation; and, as ſome of themſelves told me, there were 7 Caſtrati, or Eunuchs; the reſt were whoores, moncks, fryers, and prieſts: I am ſure it laſted about 6 or 7 howres, with moſt ſtraingely excellent Scenes and rauiſhing Muſick, of all which, by the Arch-Dukes Order, the Sig^r: Conte Collalto preſented me with a booke in Italian, wch I have now in my ſtudy, with all the Scenes in excellent brascutts. The title is, L'ARGIA, Dramma Muſicale, Rappreſentato a INSPRVGG. Alla Maeſta Della Sereniſſima Chriſtina Regina Di Suezia &c.

" Shee ſtayd at Inſprugg about ten dayes, and eueray day had its variety of Entertaynement, what in Dancing, Muſick, Banquetings, Hawking, and Hunting all ſortes of wild fowles, and wilde beaſts, incompaſed in Toyles of Canuas, making a wall (as it were) with Tymber, poles, and Canuas, 5 or 6 miles in Compaſſe to bring in the Seueral heards of wilde beaſts that Inhabit that Alpine Mountanous Country; (amongſt which the Camuccij, or Chamois, or Mountanous wild goates are moſt in number;) there being Culuerines and ſmale Cannons placed here and there, for her Matie. to fyre at whole Droues, or Flocks of them, as they rann and lepped to and againe. In ſhort, I was told there by an Engliſh-man of the Archdukes muſick, That thoſe 10 dayes coſt that Prince aboue 30000^lb. Engliſh.

" I deſigned the Figure of the Queene my ſelfe, and had it cutt in braſs at Inſpruck for me, wch I haue in my ſtudy: Dr. John Bargraue Canon of Chriſt Church Canterbury, 1662."

The preceding account of Chriſtina is taken from the " Effigies, Nomina, Et Cognomina, Papæ et Cardinalium nunc viventium. Edit. à Jo. Jacobo de Rubeis, Romæ, 1658. folio," numbered G. iii. 33. in the Library of Canterbury Cathedral; to which it was one of the many curious and valuable preſents, made by Dr. Bargrave, Prebendary of the Church, who had been a great traveller, and lived chiefly in Italy during Cromwell's uſurpation. On the margins and backs of the engravings in the aforenamed volume, he has written many curious remarks from printed books and manuſcripts, and has added ſeveral diverting anecdotes, the fruits of his own obſervation; among which is the account of Chriſtina. The *figure* will be conſidered a curioſity; ſhe appears in the man's apparel, as deſcribed in the beginning of Mr. Warton's Note.

I agree with Mr. Dunſter, in believing theſe verſes to Chriſtina to have been written by Milton, not by Marvell. See the Note on *Par. Reg.* B. ii. 481. I think it moſt probable that, Milton being the ſole Latin ſecretary when theſe verſes were written, no application would be made to another perſon to write them. I may add a various reading or two in this Epigram, as it is printed in Marvell's *Poems*, edit. 1681, beſides *Sicque* inſtead of *Utque*, already noticed by Mr. Warton; for, in the ſame line, Marvell's copy reads " ora *fero*" inſtead of " ora *tero*" as in Milton's; and, in the ſeventh line, " *At*" inſtead of " *Aſt*." The latter is an immaterial variation; but the former is not ſo; " ora *tero*," as I conceive, being much more ſignificant than " ora *fero*:" See Toland's Life of Milton, fol. 1698, p. 39.

" Behold what furrows age and ſteel can *plow;*
" The helmet's weight oppreſs'd this *wrinkled* brow."

Poſſibly Marvell might have been favoured with a tranſcript of this epigram, after he became aſſociated with Milton in the ſecretaryſhip.

Perhaps, by calling Chriſtina *Bellipotens virgo & lucida ſtella*, Milton might intend an alluſion to a gold coin of the queen, on one ſide of which ſhe is repreſented with a helmet as *Minerva;* the other ſide exhibiting the *ſun*. See an engraving of the coin, in Sarravii Epiſtolæ, a Burmanno, Ultraject. 1697, p. 230, and an account of it from Sarravius to Iſaac Voſſius,

dated 26. Mart. 1650, in pp. 228, 229. There are alſo ſeveral copies of verſes on the coin; from which I ſelect the two following:

1.

" Attica falſa fuit, ſed vera hæc Arctica *Pallas;*
" Dicere me verum, *Sol* mihi teſtis adeſt."

2.

" *Sol,* radios expande tuos; ecce! æmula terris
" *Chriſtina affulget* lumine inocciduo."

I have quoted the Engliſh verſion of Milton's epigram to Chriſtina: It appeared as follows, in Toland's Life of the poet, fol. 1698, p. 39.

" Bright martial Maid, Queen of the frozen Zone!
" The Northern pole ſupports thy ſhining throne:
" Behold what furrows age and ſteel can plow;
" The helmet's weight oppreſs'd this wrinkled brow.
" Through fate's untrodden paths I move; my hands
" Still act my freeborn people's bold commands:
" Yet this ſtern ſhade to you ſubmits his frowns,
" Nor are theſe looks always ſevere to crowns." TODD.

SILVARUM

LIBER.

PRELIMINARY OBSERVATIONS

ON

THE GREEK VERSES.

WHEN it is conſidered, how frequently the life of MILTON has been written, and how numerous the annotations have been, on different parts of his works, it ſeems ſtrange, that his Greek verſes, which, indeed are but few, ſhould have paſſed almoſt wholly without notice. They have neither been mentioned, as proofs of learning, by his admirers, nor expoſed to the ordeal of criticiſm, by his enemies. Both parties ſeem to have ſhrunk from the ſubject.

To inveſtigate the motives for this ſilence is not neceſſary, and the ſearch might poſſibly prove fruitleſs. The preſent obſervations attempt to ſupply the deficiency of former Commentators, whoſe ſtores of critical knowledge have been laviſhed, ὁλῳ θυλακι, merely on the Engliſh poetry of Milton.

It will, perhaps, be aſſerted, that the following remarks are frequently too minute. Yet it ſeems the duty of a commentator, *on the Greek productions of a modern,* to point out, in general, the ſources from which each expreſſion flowed, and to

defend by collected authorities, what to some readers may appear incontrovertibly right, as well as to animadvert on passages, of which the errours will be discovered by those only, who have devoted a large portion of their time and attention to the study of the ancients. Critical strictures on such works should be written to direct the judgement of the less learned, and not merely to confirm the opinions of profound scholars.

In these Remarks, the reader will find some objections started, which are to be considered as relating rather to points of taste, than of authority.—In passages of which the propriety or impropriety could be decided by appeals to the Ancients, reference has generally been made to Euripides, in preference to all other Writers. It is well known, that he was much studied by Milton, and he is properly termed *his favourite poet* by Mr. Warton, in his Note on *Comus*, ver. 297.

Those, who have long and justly entertained an high idea of Milton's Greek erudition, on perusing these notes, will probably feel disappointed; and may ascribe to spleen and temerity, what, it is hoped, merits at least a milder title.—To Milton's claim of extensive, and, indeed, wonderful learning, who shall refuse their suffrage! It requires not our commendation, and may defy our censure.—If Dr. Johnson, however, observes of some Latin Verse of Milton, that it is not secure against a stern grammarian, [a] what would he have said, if he had bestowed his time, in examining part of this Greek

[a] Life of Milton. Works, vol. ii. p. 92.

poetry, with the ſame exactneſs of taſte, and with equal accuracy of criticiſm.

If Milton had lived in the preſent age, the neceſſity of theſe remarks would, in all probability, have been ſuperſeded. His native powers of mind, and his ſtudious reſearches, would have been aſſiſted by the learned labours of Bentley, Hemſterhuſius, Valckenaer, Toup, and Ruhnkenius, under whoſe auſpices Greek criticiſm has flouriſhed, [b] in this [the laſt] century, with a degree of vigour wholly unknown in any period, ſince the revival of letters.

I.

Psalm cxiv.

This Greek verſion, as Dr. Joſeph Warton has juſtly obſerved, is ſuperiour to that of Duport. It has more vigour, but is not wholly free from inaccuracies.

In verſe 4. the prepoſition εν might have been omitted, as in Homer, *Od.* H. 59.—Γιγαντεσσιν βασιλευεν.

Ver. 5. ἐῤῥωησε, and v. 12. ἐῤῥωησας, ſhould have been in the middle voice.

Ver. 5. and v. 13. ειλυμενη ſhould have the antepenult *long*, as it is uſed by Homer.

Ver. 7. and v. 14. Ιορδανη has the penultimate *ſhort* in Nonnus's verſion of St. John's Goſpel, i. 23. and in x. 40. where it appears *long*, Ιορδανιοιο *ſuperſcriptum eſt*, ſays Sylburgius.—The ſyllable ΔΑ is

[b] [This criticiſm was firſt printed in 1791.]

uſed long by Apollinarius, in his tranſlation of this pſalm.

Ver. 9. and 16. εὐτραφερῳ. This word is ſupported by no authority.

Ver. 12. αινα θαλασσα. Αινα *Doricè* for Αινη has the A long.

Ver. 17. Βαιοῖεραι τι δ' αρ—Δε or Δ' ſhould have followed Βαιοῖεραι.

Ver. 19. μεγαλ' εκλυπεονλα, does not appear intelligible. Should it be μεγαλα κτυπεονλα? In the following verſe τρεισσ' had better have been τρομεσσ', as τρεσσα precedes.

II.

Philoſophus ad Regem quendam, &c.

In this ſhort compoſition, the ſtyle of the Epick Poets is imitated very inaccurately, and is ſtrangely blended with that of the Tragick Writers.

Verſe 1. ΕΙ ΟΛΕΣΗΣ] Milton ought to have written ει κ' ολεσης.—The ſubjunctive ολεσης, as in *Il.* A. 559.—and κε muſt neceſſarily be added to ει, when it is followed by this mood.

ΕΙ, in the Dramatick Poets, is uſed with the Indicative, and the Optative, but never with the Subjunctive mood; though it is joined to all the *three* moods, in Homer. Yet this is not allowed indifferently, nor without diſtinction.

ΕΙ, in the *Iliad* and *Odyſſey*, when it is joined to an *Indicative*, ſtands ſingly, and independent of any other particle, as in *Od.* Υ. 220. ΕΙ ηδη, ὁ μιν αυτις—and in a great variety of paſſages.

EI, with an *Optative*, is ſometimes accompanied by κε, or κεν, as *Il.* A. 60.—EI KEN θαναΐον γε ΦΥΓΟΙΜΕΝ. Θ. 196. EI KE ΛΑΒΟΙΜΕΝ. 205. EI περ γαρ Κ' ΕΘΕΛΟΙΜΕΝ—and it is alſo uſed without this adjunct in *Il.* A. 257. EI σφωϊν ταδε πανΐα ΠΥΘΟΙΑΤΟ. Β. 98.—EI ποτ' αϋτης ΣΧΟΙΑΤ'.—and in a multitude of other places, by the inſertion of which it is not neceſſary that theſe remarks ſhould be extended.

EI, with a *Subjunctive* mood, is *never* uſed by Homer, without the addition of κε or κεν, or its equivalent αν.

It may not be uſeleſs to enumerate and correct the paſſages, which, in the preſent copies of the *Iliad* and *Odyſſey*, ſeem to militate againſt theſe Canons.

EI KE, inſtead of EI, with an INDICATIVE MOOD.

Iliad Ψ. 526. EI δε Κ' ετι προτερω ΓΕΝΕΤΟ δρομος αμφοτεροισι—Read EI δε Γ' ετι προτερω.

Odyſſ. Ζ. 282.—EI Κ' αυτη περ εποιχομενη ποσιν ΕΥΡΕΝ.—Read EI Γ' αυΐη, or rather εὑρῃ.

Odyſſ. Μ. 140. EI KEN ΑΛΥΞΕΙΣ.—Read αλυξῃς, which Clarke gives as a various reading, and which he ſhould have admitted into the text. In *Odyſſ.* Λ. 112. he has rightly publiſhed: EI κεν αλυξῃς.

Odyſſ. Ρ. 79. EI KEN εμε μνηστηρες αγηνορες εν μεγαροισι
Λαθρη κλεινοντες, πατρωϊα παντα ΔΑΣΟΝΤΑΙ.

Δασωνται is mentioned by Clarke, in his note, as a various reading. This alteration would remove the error; but EI MEN εμε is the true reading, as EI ΔΕ κ' εγω follows in ver. 82.—To theſe muſt not be added *Odyſſ.* Λ. 109.

Τας ΕΙ μεν Κ' ασινεας ΕΑΑΣ, νοσϕ τε μεδηαι,

which verſe is repeated in *Odyſſ.* M. 137, for ΕΑΑΣ may be Subjunctive, as well as Indicative. The A is only doubled.—*This* Erneſti pronounces to be the true lection. The Author of the life of Homer, however, whom Gale, Clarke, and others, ſuppoſe to have been Dionyſius Halicarnaſſenſis, cites the former of theſe paſſages, p. 340. *Ed. Galei, Amſt.* 1688, and reads εασῃς for εαας, which, as Clarke has remarked, muſt be pronounced ἀσῃς. This ſeems to be the genuine reading; and might readily be admitted into the text, if it is ſupported by manuſcripts. Euſtathius [c] alſo, as Erneſti obſerves, *habuiſſe* εασῃς *videtur.*

ΕΙ, inſtead of ΕΙ ΚΕ, with a Subjunctive Mood.

Iliad A. 81. ΕΙ ϖερ γαρ τε χολον——ΚΑΤΑΠΕΥΘι.

It ſhould be γαρ ΚΕ.——So in *Iliad* Δ. 261. ΕΙ ϖερ γαρ τ' αλλοι——ΠΙΝΩΣΙΝ, and in *Iliad* M. 245. ΕΙ ϖερ γαρ τ' αλλοι——ΠΕΡΙΚΤΕΙΝΩΜΕΘΑ—the reading ſhould be ΕΙ ϖερ γαρ Κ' αλλοι. A Subjunctive properly follows Ει ϖερ γαρ κε, in *Iliad* A. 580. M. 302. *Odyſſ.* B. 246. Θ. 355.

Iliad A. 341.——ΕΙ ϖοτε δ' αυτε
Χρειω εμειο ΓΕΝΗΤΑΙ——

Here is a manifeſt blunder. ΔΕ is unneceſſary, but the frequent occurrence of δ' αυῖε, in the *Iliad* and *Odyſſey* might eaſily occaſion its admiſſion. Homer alſo, (*ni fallor*) would have written: ει δε ϖοτ' αυῖε,

[c] Vol. III. p. 1675. 9 Edit. Rom.

and not ει ποτε δ' αυτε. [d] After the Canons, which have been laid down, the mode of correction is obvious: ΕΙ ποτε Κ' αυτε—. As Ει κε and Ει κεν, however, are frequently in *juxtapoſition*, the reading might have been: Ει κε ποτ' αυτε.——Κεν αυτε or κ' αυτε may be found in *Iliad* Z. 73. Θ. 26. I. 135, 277. P. 319, and Ω. 619.

Iliad E. 258.——ΕΙ γεν ἑτερος γε ΦΥΓΗιΣΙΝ. Read ΕΙ Κ' εν φυγῃσιν. In Villoiſon's Edition of the *Venice* Homer and Scholiaſts, the lection is ει γ' εν ἑτερος γε. It might be ΕΙ—ΚΕ φυγῃσιν, which would obviate the double γε.

Iliad Λ. 116. ΕΙ περ τε ΤΥΧΗιΣΙ——
Read ΕΙ περ ΚΕ.

Iliad O. 16.———ΕΙ αυτε κακορραφιης αλεγεινης
Πρωτη ΕΠΑΥΡΗΑΙ.

Read Κ' ΑΥΤΕ, which indeed aſſiſts the metre.

Odyſſ. Π. 138. ΕΙ και Λαερτῃ αυτην ὁδον αγγελος ΕΛΘΩ—

Put a fuller ſtop at the end of the preceding verſe, and read Η αρα for ΕΙ και, which is given as a various lection in Clarke's note, in whoſe Edition, it is remarkable, that the *true* readings are not uncommonly the *rejected* readings.

Iliad Φ. 576. ΕΙ περ γαρ φθαμενος μιν η ΟΥΤΑΣΗι, τε ΒΑΛΗιΣΙΝ.——Read ΕΙ γαρ ΚΕΝ——

Iliad X. 86. ΕΙ περ γαρ σε ΚΑΤΑΚΤΑΝΗι.

[d] No validity can be allowed to *Odyſſ.* I. 311. and 344.

Συν δ' ὁγε δ' αυτε δυω μαρψας ὡπλισσατο δειπνον,

Which the Commentators allow to be wrong. Erneſti's ſuppoſition, that the repetition of δε, *hiatus vitandi cauſa fieri potuit*, merits no attention.

The *Harl.* MS. rightly gives, καταχτενει. Ου σε τ' εγωγε Κλαυσομαι—follows; where Ουτε σ' εγωγε ſeems preferable.—There appear to be many paſſages of Homer, in which ΤΕ "*locum non ſuum occupat*," as the learned Annotator on Toup *in Suid.* Vol. IV. p. 489. obſerves, on a fragment of Calllimachus.

Iliad X. 191. ΕΙ ϖερ τε ΛΑΘΗιΣΙ——

Here, and in *Odyſſ.* A. 188. ΕΙ ϖερ τε γερoντ' ΕΙΡΗΑΙ, for τε read ΚΕ.

In this liſt muſt not be included *Odyſſ.* E. 221. ΕΙ δ' αυτις ΡΑΙΗιΣΙ—for Ραιῃσι is not only *Subjunctive*, but alſo *Indicative*, according to the *Mos flectendi Indicativi poetis uſitatus; qui dicitur à Grammaticis Rheginorum fuiſſe dialecti*, to uſe the words of Valckenaer, whoſe note on μενῃσι for μενει well merits peruſal, *Adnot. in Adoniazuſ. Theocrit.* p. 254.—Nor muſt *Iliad* Γ. 288.

ΕΙ δ' αν εμοι τιμην Πριαμος, Πριαμοιο τε ϖαιδες,
Τινειν εκ ΕΘΕΛΩΣΙΝ,

for Homer uſes Ει αν or Ει ϖερ αν, in the ſame way, as Ει κε, with a ſubjunctive Mood. So in *Iliad* Σ. 273.

ΕΙ δ' ΑΝ εμοις επεεσσι ΠΙΘΩΜΕΘΑ,

where the Harleian MS. reads ϖιθοιμεθα, though ει αν, with an Optative, does not occur in Homer.—Ει ϖερ αν with a Subjunctive is to be found in *Iliad* Γ. 25. E. 224, 232.

Many examples of the *Præf. Ind. Rheginorum* may be found in Homer.——Thus, *Odyſſ.* A. 204. ΕΙ ϖερ δεσματ' ΕΧΗιΣΙ——muſt not be ſolicited.—— In *Iliad* Κ. 225.—μενος δ', ειπερ τε νοῃσι——inſtead of νοησῃ—ſeems preferable to ειπερ κε νοησῃ, as εχῃσι for εχει, and νοῃσι for νοει, are produced as examples

of the σχημα Ιξυκειον, or Ῥηγινων, in the Etym. M. V. Παμφαινησι. Νοησι is alſo mentioned by Euſtathius, *in Odyſſ.* H. p. 1176. 61. *Ed. Rom.* which paſſage is cited, from the Commentary on Iliad H. by Valkenaer, *Adon. loc. cit.* This is a typographical errour, as the reference is rightly given, in his notes on Leſbonax, p. 179.—Οτρυνησιν occurs, in the Indicative, after ει μη, *Od.* Ξ. 373.

To evince the propriety of correcting theſe few paſſages, [e] it need only be obſerved, that Ει κε is uſed by Homer, with a Subjunctive Mood, in above forty different places. Ει κε however, is ſometimes joined to a *future Indicative*, [f] apparently for want of a *future* Subjunctive. *Iliad* B. 258. Ει κ' ετι κιχησομαι. K. 449. Ει κε απολυσομεν.—*Odyſſ.* Γ. 216. Ει κε αποτισεται. E. 417. Ει κ' ετι παρανηξομαι—Π. 238. Ει κεν—δυνησομεθ'—254. Ει κεν—ανιησομεν. X. 76. Ει κε απωσομεν.

Τον ΕΝΝΟΜΟΝ] Ὁ Εννομος, *qui eſt intra legem*, of courſe does not occur in Homer.—The word Εννομος, however, may be found in the Tragick Writers; but they do not apply it to *perſons*.

Eſchylus, *Suppl.* 389.

Δικας α τυγχανεσιν εννομε,

[e] As theſe inſtances of Ει with a ſubjunctive are ſo rare in *Homer*, Milton probably ſuppoſed, that the corrupt paſſages in the Tragedies, in which ſuch a conſtruction may be found, would defend his Ει ολεσης.

[f] This uſage of the Indicative is termed σχημα Κορινθιον by Leſbonax, p. 178—and by the Etym. M. V. Ειμι, p. 301. In the Sch. on *Iliad* B. 72. Should not the reading be Κορινθιων συστολη for Ιωνων?

whence Euripides, *Phœn.* 1645. *Ed. Valck.* appears to have derived his Εννομον δικην.—In the ſame play alſo, 408.

Ζευς ——νεμων εικοτως
Αδικα μεν κακοις, ὁσια δ' εννομοις.

And again 574, where the Scholiaſt explains Εννομοι by Οικητορες,

—— Βροτοι δ', οἱ γας τοτ' ησαν εννομοι.

In the *Choeph.* 481. likewiſe:

Οὑτω γαρ αν σοι δαιτες εννομοι βροτων. ε

In Sophocles, *Oedip. Tyrann.* 330.

Ουκ εννομ' ειπες.——

The application of Εννομος to Perſons appears to be peculiar to the later Writers.—St. Paul to the *Corinth.* I. ix. 21. ſays, εννομος Χριϛῳ:—Lucian, *Jupit. Trag.* Vol. II. p. 671, εννομος ει δημηγορος, and Libanius, in a very laconick Epiſtle, Ὁ χριτης εννομος. *Epiſt.* DC. p. 288. *Ed. Wolf.*

Εννομος, however, is applied to objects *without* life, by the ancient Greeks, and, indeed, by the *Recentiores*:—Eſchines, καϛα Τιμαρχ. vol. v. p. 31, *Ed. Reiſk.* Την ισην και την εννομον πολιτειαν.—and κατα Κτησιφ. Vol. vi. p. 415, κηρυξαι το πατριον και εννομον κηρυγμα τατο.—Xenophon, K. Π. p. 651. *Ed. Hutchinſ.* παλαια και ειθισμενα, και εννομα λεγοντος εμε. Diodorus Sic. Vol. I. p. 117. δναι την παρθενον εις γαμον εννομον.—Several other inſtances may be found in Dio. Caſſius; to which may be added Lucian, de Saltat. Vol. II. p. 267. *ubi variant interpretes.*

ε To theſe paſſages muſt not be added a defective correction of Canter, *Suppl.* 945.

—Thucydides, IV. p. 272. VI. p. 403.—Pollux VIII. 92.—But to accumulate authorities is unneceſſary.[h] Ενnομος is not an *Epick* word, in the ſignification of a *juſt and irreproachable man.*

Ουδε τιν' ανδρων δεινον ΟΛΩΣ ΔΡΑΣΑΝΤΑ] Ὅλως, which appears of little ſervice in this paſſage, is not in Homer, and very rarely, if ever, in the Tragedies. In *Rheſus*, 737. for κ' ᾐ σε γιγνωσκω γ' ὅλως, Muſgrave has rightly from a manuſcript edited τορως, which occurs in two other paſſages of this play, and once in a Chorus of the *Ion*, 695. and ſometimes in Eſchylus.

Δρᾶν is not uſed in the Iliad. In the *Odyſſ.* O. 323. παραδρωωσι, or παρα δρωωσι, and 332. ὑποδρωωσιν may be found.—The *formula*, δρᾶν τινα δεινον, may be termed Homerick, as Homer ſays in *Il.* Γ. 354. Ξεινοδοκον κακα ῥεξαι——, but Δρᾶν, with a double accuſative, is perfectly in the ſtyle of the dramatick Writers. Euripides alone will afford a ſufficiency of examples: *Hecub.* 253. Δρᾶς δ' ουδεν ἥμας ευ. *Oreſt.* 581.——τι μ' αν εδρασ' ὁ κἀθανων. *Hippol.* 178. τι σ' εγω δρασω. *Iph. Aul.* 371.——δρᾶν τι κεδνον βαρβαρους. *Ion.* 1267. Δρασαι τι κακον τους πελας. From theſe two laſt paſſages, it appears, that Milton ſhould have written, τιν' ανδρων ΤΙ δεινον δρασαντα, which is more manifeſt from *Med.* 560: Ου τι δρασεις δεινον——for after δρᾶν, the Adjective in the ſingular number is accompanied by τι, but in the plural it is uſed alone, as in *Oreſt.* 570. δρασας δ' εγω δεινα. *Iph. Taur.* 1177.—δεινα γαρ δεδρακετον. *Bacch.* 667. Ὡς δεινα δρωσι. *Electr.* 992. Και δεινα δρασω.

[h] Pindar's Συντελεθειν ενnομον muſt not be omitted; where ενnομον is uſed *adverbialiter*, in the ſenſe of *legitimè*.

2. ΣΟΦΩΤΑΤΟΝ—καρηνον—] It ſhould be ΣΟΦΩΤΑΤΟΥ καρηνον. Thus Homer has καρηνα Τρωων, in *Iliad* Λ. 158. for Τρωες.—καρηνα ανδρων, in the ſame Book, v. 500. for ανδρες, and—νεκυων αμενηνα καρηνα, for νεκυας αμενηνας, in *Odyſſ.* Κ. 521. to which paſſage Ariſtophanes alludes, in a fragment of his Δαιταλεις, preſerved by Galen, in the preface to his των Ἱπποκρατες γλωσσων εξηγησις.——Neither καρηνον, καρη, nor κρατος are uſed ſimply in the ſenſe of Ανθρωπος by Homer.

Ισθι ῥηϊδιως αφελοιο,] With reſpect to the expreſſions, Ῥηϊδιως αφελεσθαι, or Ῥηϊδιως αφελειν, they are ſtrictly Homerick. *Iliad* Π. 689.—αφειλετο νικην Ῥηϊδιως, which is repeated in *Il.* Ρ. 177. In *Odyſſ.* Ι. 313. is Ῥηϊδιως αφελων Θυρεον μεγαν.

Ισθι αφελοιο is, however, utterly indefenſible, for it is neither Homerick nor Attick Greek; it is the language neither of verſe, nor of proſe. Milton ſhould have written ισθι αφελομενος, which would have but an awkward appearance in an Hexameter verſe, or rather, perhaps, αφαιρησομενος, in the future.

Should it be aſſerted, that ισθι is propoſed to be *parenthetical*, which does not ſeem natural, nor to have been the Author's intention, ſtill after ολησης the reader would rather expect a Subjunctive mood.

This uſage of the Participle in the Nominative Caſe after *verba* γνωρισικα has been ably illuſtrated by Valckenaer in his notes on Herodotus, III. p. 194, and on the *Hippolytus* of Euripides, 304. p. 196[1].

[1] The reader may alſo conſult Henry Stephens's Index to his Theſaurus, p. 1094.

To the examples, which he produces in theſe notes, from the Tragedies, may be added Euripides in *Hippol.* 524. ϖαντ' αν φοβηθειϛ' ισθι.—*Helen.* 460. Οχληρος ισθ' ων.—So alſo is ιϛω uſed. Euripides in *Alceſt.* 148. Ιϛω νυν, ευκλεης γε καταθανουμενη, γυνη τ' αριϛη—in Melanipp. *apud Stob.* LXXIV. p. 451.—*Grot.* LXXVI. p. 331. Ιϛω δ' αφρων ων—which words are alſo found in a fragment of the Alcmena, *ap. Stob.* XLIII. p. 302. *Grot.* XLV. p. 175. In the ſame way alſo Iϛε. Euripides, *Androm.* 727. Τ'αλλ' οντες ιϛε μηδενος βελτιονες.—*Sed de his ſatis ſuperque.*

In Homer Ισθι is twice uſed in the *Odyſſey*, B. 356. Λ. 223. Ιϛω occurs much more frequently, and Iϛε, in *Iliad* B. 485. Ψ. 276. *Odyſſ.* H. 211. Φ. 110, but in all theſe paſſages, the conſtruction of the ſentence is ſuch, as not to require a Participle in the Nominative Caſe, after the verb.

Milton appears to have had the common idiom of the Tragedies, with regard to theſe γνωριϛικα *verba*, floating on his mind, though he has failed in expreſſing his ideas. That he was not unacquainted with the proper uſage of ισθι with a Participle, may ſurely not unfairly be concluded from a paſſage in his *Paradiſe Loſt*, B. IX. 791.

> " Greedily ſhe ingorg'd, without reſtraint,
> " And *knew* not *eating* death."

Richardſon, in his notes, has obſerved, that this *is a Greek phraſe, and uſed often by the Latins*[k]. He

[k] The adoption of this conſtruction by the Latins, in verſe and proſe, has been pointed out by Davies, in his notes on Cicero's Tuſculan queſtions, iv. 15. p. 294. Ed. 4to. 1738, and by others.

then quotes Oppian, *Halieut.* II. 106. It is, however, very remarkable, that Milton ſhould adopt this *Greciſm* in his *Engliſh* poetry, and neglect it in a Greek compoſition.

Αφελοιο, if, in other reſpects, it were right, might be uſed *ſine αν*, *nec in optandi ſenſu*, according to the practice of Homer, if the preſent copies are correct.—It is ſcarcely neceſſary to obſerve, that, in *the Tragedies*, an Optative without αν always expreſſes a wiſh, but when αν is added, *potentialem habet ſignificationem.*

—— ὑστερον αυθι] If Αυθι be an Adverb of *time*, as well as of *place*, after ὑστερον it ſeems unneceſſary. In Homer, *Iliad* Υ. 127. indeed, Juno ſays of Achilles, that in the preſent day's conflict, he ſhall be preſerved from danger, but that

—— ὑστερον αυτε τα πεισεται, ἀσσα οἱ αισα
Γεινομενῳ επενησε λινῳ ——

In this paſſage, however, αυτε ſeems improperly added to ὑστερον; for *in all the other places*, in which ὑστερον and αυτε or αυτις,——for ὑστερον αυθι is not to be found —occur *united* in Homer, the repetition of an action, which has *already happened*, or the ſequel or continuation of one *commenced*, but *not yet finiſhed*, is implied [1]. Thus in *Il.* Α. 26. Agamemnon ſays to Chryſes:

[1] It may, perhaps, be urged in defence of this paſſage, that, though Achilles *had not yet* ſuffered, what he *was* to ſuffer, yet, as his deſtiny *was* fixed, Homer might conſider his *death* as the *certain ſequel* of an action *commenced*, but *not yet finiſhed*; at leaſt ſufficiently to vindicate the uſage of αυτε, in the ſenſe of *continuation*, though not of *repetition*.

Μη σε, γερον, κοιλησιν εγω παρα νηυσι κιχειω,
Η νυν δηθυνοντ', η ΥΣΤΕΡΟΝ ΑΥΤΙΣ [m] ιοντα,

while he *was* at the Grecian camp.—In *Il.* H. 30. Apollo ſays to Minerva of the Trojans:——ΥΣΤΕΡΟΝ ΑΥΤΕ μαχησοντ'—after they *had* fought, and ſtill *were* fighting.—In the ſame Book, Hector uſes: ΥΣΤΕΡΟΝ ΑΥΤΕ μαχησομεθ'—V. 291. in his ſpeech to Ajax, after they *had* fought; as does Priam, V. 377. and Idæus, V. 396. in ſpeaking of the two armies, after they had engaged. In *Iliad* Θ. 142. Neſtor cries out to Diomedes, when he intreats him to retire from the battle, during the ſtorm: Ζευς κυδος—ΥΣΤΕΡΟΝ ΑΥΤΕ και ἡμιν—Δωσει, with the idea that they had before been honoured by Jupiter.

In ſentences of this ſort, ὑστερον may of courſe be uſed without αυτις or αυτε.—In *Odyſſ.* Θ. 202. Ulyſſes, *after having thrown* a quoit, ſays:—ταχα δ' ΥΣΤΕΡΟΝ αλλον Ἡσειν—οἰομαι.

When an event, which *has not yet come to paſs*, is mentioned as *about to happen*, ὑστερον is uſed without αυτε. In *Iliad* K. 450. Diomedes ſays to Dolon, if we ſhould now ſet you at liberty, και

[m] Euſtathius reads Αυθις,—Erneſti, Villoiſon, and others, Αυτις, which alſo appears in the rare Edition of Luc. Ant. Junta, 12mo 1537. celebrated by Dorville, *Crit. Vann.* 390. depreciated by Erneſti, *Præf. Hom.* X. and defended by Villoiſon, *Prolegom. in Hom. ex Cod. Venet.* xliv. *Not.* 1.—Αυτις is ſurely right; and the Editors of Homer ſhould not have ſo often neglected the diſtinctions pointed out by the Grammarians, reſpecting Αυθις, Αυτις, and Αυθι. To Tzetzes, Corinthus, and Helladius, quoted by Valkenaer *in Ammon.* 27. may be added Heſychius, Etym. Magn. Apollonius Suidas and Phavorinus; and Euſtathius *in Iliad* B. 230. K. 789. 24. Π. 1052. 51. Τ. 1175. 63.

'ΥΣΤΕΡΟΝ εισθα θοας επι νηας, implying though your *preſent* intention of reaching the ſhips *has* proved abortive.

In *Iliad* Λ. 365. Diomedes exclaims to Hector, though Apollo *has now* preſerved you,

Η θην σ' εξανυω γε και 'ΥΣΤΕΡΟΝ αντιβολησας.

Achilles alſo uſes theſe words to Hector, when he is delivered from death by the ſame God, *Iliad* Υ. 452.

In *Iliad* Ξ. 313. when Juno propoſes viſiting Oceanus and Tethys, Jupiter, deſirous of detaining her, begins his ſpeech with

Ηρη, κειτε μεν εϛι και 'ΥΣΤΕΡΟΝ ὁρμηθηναι.

In *Odyſſ.* I. 351. Ulyſſes ſays to the Cyclops, "ſince you act thus,

— Πως κεν τις σε και 'ΥΣΤΕΡΟΝ αλλος ἱκοιτο.

In *Odyſſ.* Π. 272. Ulyſſes, after deſiring Telemachus to go to the Palace, in the morning, adds:

Αυταρ εμε ωροτι αϛυ συβωτης 'ΥΣΤΕΡΟΝ αξει.

So alſo ες ὑϛερον is uſed in *Odyſſ.* M. 126, where it is ſaid that *Cratæis*, the mother of Scylla—μιν επειτ' αποπαυσει ΕΣ 'ΥΣΤΕΡΟΝ ὁρμηθηναι.

From conſidering theſe paſſages, it appears extremely doubtful, whether Milton's ὑϛερον αυθι, in the ſignification ſimply of *poſthac*, be proper, even though it may be alleged, that the King had certainly *heard* of the Philoſopher's value, in this very ſpeech: and it alſo ſeems probable, that αυτε ſhould be corrected in *Iliad* Υ. 127.

—— αρ' επειτα] So *Iliad* Γ. 398, Θαμβησεν τ' αρ' επειτα—

—— τεον ΠΡΟΣ θυμον οδυρη.] Milton, in theſe hexameters, ſhould have written τεον ΚΑΤΑ θυμον, after the example of Homer, *Il.* Ω. 549.

— μηδ' αλιαζον οδυρεο σον ΚΑΤΑ θυμον.——

In the *Timon* of Lucian, Vol. I. p. 122. Jupiter ſays to Plutus: ταυτα γαν απωδυρη ΠΡΟΣ με, which, however, is *apud me lamentabaris.*

Οδυρη] In the Edition of 1673, and in Biſhop Newton's of 1785, the final η is circumflexed. An *iota ſubſcriptum* ſhould alſo have been added, if οδυρῃ be the Future Middle.

Οδυρομαι, however, like Μαρτυρομαι, is one of thoſe verbs which have the *Upſilon* long, *in Præſentibus et Imperfectis omnibus*, and ſhort *in futuris*, if they have any futures in uſe. This point of Proſody has been accurately and clearly illuſtrated by Clarke, in his notes on Homer, *Il.* A. 338. B. 43.

Οδυρομαι, with the ſecond long occurs in Euripides, *Suppl.* 772. Ακραντ' ΟΔΥΡΗι, ταισδε τ' εξαγεις δακρυ. In *Iph. Taur.* 485. Τι ταυτ' ΟΔΥΡΗι——*Androm.* 405. Αταρ τι ταυτ' ΟΔΥΡΟΜΑΙ.——*Phœn.* 1806.—και ματην ΟΔΥΡΟΜΑΙ. So Ωδυρομην, the Imperfect, in Homer, *Iliad* Ω, 166.

Θυγατερες δ' ανα δωματ', ιδε νυοι, ΩΔΥΡΟΝΤΟ.

Since the *Upſilon* in Μαρτυρουμαι *futurum*, as Clarke obſerves, *ſemper corripitur*, the ſame muſt alſo be the quantity of the *Upſilon*, in Οδυρουμαι, if ſuch a word exiſts.

Τοιον δ'] It ſhould be printed τοιονδ', in one word. Πολεως is the reading in the Edition of 1645. This genitive occurs only twice in Homer, *Iliad* Λ. 168.

and Υ. 52. In the latter place ωολιος is noted as a various reading.

ΠΕΡΙΩΝΥΜΟΝ αλκαρ] *Hoc minus placet.* When Αλκαρ occurs in Homer, it is uſed without *any* epithet, and περιωνυμον is not an Homerick Word.—As to ολεσσας, ſince Milton uſes ολεσης, *ſimplici* Σ, in the firſt line, ολεσσας, ſo nearly after it, ſeems exceptionable, in point of taſte, in ſuch a ſhort compoſition.

In the various readings of the fourth verſe, μαψ αὐτως δ' αρ επειτα, for μαψιδιως, the word αὐτως ſhould have been aſpirated, as it is in Homer, after Μαψ, *Iliad* Υ. 348. *Odyſſ.* Π. 111, and, indeed *always*, when it is uſed in the ſenſe of *temerè*, or *ſic temerè*.

III.

In Effigiei ejus Sculptorem.

This Epigram is far inferiour to thoſe, which are preſerved in the Greek Anthologia, on Bad Painters. It has no point: it has no αφελεια. It is deſtitute of poetical merit, and appears far more remarkable for its errours than for its excellencies.

To confeſs the truth, the Poet does not appear to have ſuſpected, that, while he was cenſuring the *Effigiei Sculptor*, he was expoſing himſelf to the ſeverity of criticiſm, by admitting into his verſes, diſputable Greek and falſe metre.

As theſe lines are *Iambicks*, it may be concluded, that Milton meaned to imitate the ſtyle of the Tragick and Iambick Writers. Such, at leaſt, ought to have been his model.

In the firſt line, χειρι is properly applied to the Artiſt, as in Lucian, *Amor. Vol.* II. 432. *Ed. Reitz.* χειρος ζωγραφων, though αμαθει, as an epithet to χειρι, appears liable to objection. Euripides in a fragment of his Andromeda has: σοφης [n] αγαλμα χειρος, which cannot defend αμαθει χειρι, in the Dative Caſe, without αγαλμα, nor yet quite juſtify the Epithet. It ſeems to be a Latiniſm. An Inſcription *apud Reineſ.* p. 863. gives—DOCTA *fabricare monilia* DEXTRA, as Ovid *de Art. Amat.* I. 518. does—DOCTA *barba reſecta* MANU; and Quintilian, *Inſtit. Orator.* xi. p. 118. *Ed. Burm.* ſays, not, indeed, ſpeaking of an artiſt: INDOCTÆ, *ruſticæve* MANUS [o].

In this line, the Particle μεν is placed much too far diſtant from the beginning of the ſentence.—The later Comick Writers, are not always very chaſte, in their poſition of δε and γαρ, and, perhaps, of μεν and ſimilar words.

V. 2. Φαιης αν] This is perfectly Attick, and uſed by Sophocles, *Trach.* 1073. *Electr.* 548. *Ed. Brunckii.*—In ſo ſhort a compoſition, an *Anapæſtus* in the fifth foot of two following lines might better have been avoided.

Ειδος ΑΥΤΟΦΥΕΣ] Αυτοφυες, in the ſenſe intended by Milton, *ſi ritè recordor*, is not warranted by the dramatick poets, if it is by any of the more ancient writers.—A fragment of the Pirithous of Euripides, which has been frequently quoted, begins with Σε

[n] The application of Σοφος to Artiſts of all kinds has been explained by Cuperus, in his *Apotheoſis Homer.* p. 116. and 186.

[o] Conſult Burman on this paſſage, and on the verſe quoted from Ovid.

του αυτοφυη—and in the Γεωργοι of Ariſtophanes, *ap. Hephæſt.* p. 42. is found:

Ω πολι φιλη Κεκροπος, αυτοφυες Αττικη,

which, however, form no defence for ειδος αυτοφυες.

3. Τον ΕΚΤΥΠΩΤΟΝ] This word is not right.—Τυπωτος is an Adjective uſed by Lycophro, 262. τυπωτην τορμαν, from which might be formed εκτυπωτος, but no authority for it at preſent occurs. With more propriety then Milton would have written: Το δ' εκτυπωτον, *ſcil.* ειδος or σχημα. The ſubſtantives, however, are τυπωμα and εκτυπωμα. Euripides uſes the former, in the *Phœniſſ.* 165. *Ed. Valck.* τυπωμα μορφης—The latter is explained, in Heſychius by ὁμοιωμα.

4. ΓΕΛΑΤΕ φαυλε ΔΥΣΜΙΜΗΜΑ ζωγραφε.] Γελαν in the *Tragick Writers* ſometimes governs a Genitive, but more frequently a Dative Caſe, either with or without a preceding Prepoſition[P]. Τουτο ſignifies, *Ita, Ad hunc modum,* and is not governed by the Verb, in the *Nubes* of Ariſtophanes, 818. Τι δε τουτ' εγελασας; though in a paſſage from Gregory of Nazianzen, adduced by H. Stephens, in his Theſaurus, V. I. p. 821. E. *Voc.* Γελαω, this verb governs an Accuſative Caſe. This conſtruction is

[P] Γελαν *cum Genitivo.* Soph. *Philoct.* 1125. in a Chorus. *Cum Dativo,* without a Prepoſition. Eurip. *Iph. Aul.* 917. *Iph. Taur.* 277. *Troad.* 410. Soph. *Aj.* 957. 1042. Ariſtophanes. *Nub.* 560. *Eq.* 693.—*Cum Dativo,* with a Prepoſition. Soph. *Electr.* 880. Ariſt. *Plut.* 799. *Ran.* 2. *Av.* 803.—Brunck obſerves in a note on Soph. *Philoctet.* 1125. that γελαν with a Genitive is uſed for καταγελαν, and with a Dative for εγγελαν.—The ſame Critick may alſo be conſulted on Ariſtoph. *Equit.* 696. See Monthly Review, for Auguſt, 1789, p. 108.

very unuſual, and can have no reference to Attick poetry. In Sophocles, *Aj.* 79. there is γελᾶν εις εχθρους [q], in Sextus Empiricus, *adverſ. Rhetor.* II. p. 293. *Ed. Fabr.* γελᾶν εσιν επ' αυτους, and γελᾶν γελωτα is very common, in the Attick Writers; yet ſtill γελᾶν δυσμιμημα is, I am perſuaded, wrong, and ſhould not be imitated.

The word Δυσμιμημα ſeems with errour.—The Antepenult is long, ſo that a *Spondæus* occupies the fourth place, which even the advocates for the toleration of *Anapæſti in ſedibus paribus* would not readily allow.—This is evident from Euripides, *Herc. Fur.* 293.

Εμοι τε ΜΙΜΗΜ' ανδρος ουκ απωσεον,

and from a fragment of his Antiopa, *ap. Platon. Georg.* I. p. 485. *Ed. Serran.* p. 193. *Ed. Routh.* Valck. *Diatrib.* p. 74.

Γυναικομιμῳ διαπρεπεις μορφωματι,

and from the *Prometheus* of Eſchylus, 1004.

Γυναικομιμοις ὑπτιασμασιν χερων,

and from a Chorus of Euripides, in *Bacch.* 980.

It can ſcarcely be imagined, that Milton ſuppoſed the ſecond ſyllable of δυσμιμημα to be *ſhort*, from the following fragment of Euripides, preſerved by Plutarch, *de Oracul. defectu*, V. vii. p. 640. *Ed. Reiſkii.*

Ὁσ' αρτι Θαλλων σαρκα, διοπετης ὁπως
Ασηρ απεσβη, πνευμ' αφεις εις αιθερα,
Μικρον δε σωμα και ΜΙΜΗΜΑ δαιμονιον.

[q] ΕΙΣ εχθρους *pro* ΕΠΙ. Stephen. Theſ. l. c.

This fragment is alſo quoted by Plutarch, *in non ſuavit. ſec. Epic.* Vol. x. 485. as far as απεσθη, where he reads σαρκι for σαρκα. The laſt line is rejected by Muſgrave, *Fragm. Incert.* ccxvii. but ſuppoſed to be an *Iambick* verſe by Turnebus and Xylander, who join in changing δαιμονιον into δαιμονων. The former alſo propoſes μικτον for μικρον.—Grotius in *Excerpt.* p. 423. reads, without any apparent ſuſpicion of the falſe quantity:

Νεκρον δε σωμα, κἀν μιμημα δαιμονων.

Thus Barnes has publiſhed it, *in Fragm. Incert.* 285; but has not condeſcended to mention the names of either Plutarch or Grotius. Rhunkenius has quoted the former part of the paſſage, in a Note on Timæus, V. απεσθη.—At length Heath detected the errour in the word μιμημα, but does not appear to have been aware of Grotius's alteration, though he refers to one of the places in Plutarch. Valckenaer, indeed, in his *Diatribe*, illuſtrates theſe lines, in p. 56, where he admits Σαρκι, and reads

——πνευμ' αφεις ες αιθερα,
Μιαρον δε σωμα, ——

and joins the following words to the text of Plutarch.

Toup, however, in a Note, publiſhed from his manuſcript papers, in the new Edition of his remarks on Suidas, I. p. 234. though he refers to Valckenaer, does not appear to have diſcovered any errour in the word μιμημα, for he quotes the line as an Iambick verſe, and reads,

Εις γην δε σωμα, κ'ἀν μιμημα δαιμονων,

inſtead of Νεκρον.—Yet who would venture to produce ſuch a Verſe, as a defence of Milton's uſage of δυσμιμημα, *ſecundâ brevi?*

In the next place, this word Δυσμιμημα does not occur, I believe, in any ancient writer; and if it did, it could not poſſibly be uſed in the ſignification, in which it has been employed by Milton.

The Adjective Δυσμιμητος is thus explained by Henry Stephens: "*Vix imitabilis, quem imitari et exprimere difficulter queas.*" He does not, however, produce any authority for the uſage of it, nor has Scott in his Supplement remedied the deficiency. It may not, therefore, be improper to add, that Plutarch uſes the word in his Cato Minor: το καλον, ὡν επετηδευεν, το δυσμιμητον. Vol. IV. p. 374. in Demetrius: Δυσμιμητος ἡρωϊκη τις επιφανεια. V. p. 5. and in other paſſages. Theſe, however, will be ſufficient to point out the true meaning of Δυσμιμητος; and, at the ſame time, they may ſerve to demonſtrate the impropriety of introducing a compound, into Greek poetry, with a ſignification ſo contrary to analogy as Δυσμιμημα. DR. C. BURNEY.

PSALM CXIV.*

Ἰσραὴλ ὅτε παιδὲς, ὅτ᾽ ἀγλαὰ φῦλ᾽ Ἰακώβ
Αἰγύπτιον λίπε δῆμον, ἀπεχθέα, βαρβαρόφωνον,
Δὴ τότε μέγον ἔην ὅσιον γένος υἷες Ἰοῦδα·

* Whoever will carefully compare this Pſalm with Duport's verſion, will find this of Milton far ſuperiour; for in Duport's verſion are many ſoleciſms. "Quod *infortunium*," ſays Dawes very candidly, "in cæteros itidem quoſque, qui à ſæculis recentioribus Græcè ſcribere tentârunt, cadere dicendum eſt." *Miſcellan. Crit.* p. 1. Jos. WARTON,

Milton ſent this tranſlation to his friend Alexander Gill, in return for an elegant copy of hendecaſyllables. "Mitto itaque quod non planè meum eſt, ſed et vatis etiam illius verè divini, cujus hanc oden alterâ ætatis ſeptimanâ, nullo certo animi propoſito, ſed ſubito neſcio quo impetu, ante lucis exortum, ad Græci carminis heroici legem, in lectulo ferè concinnabam." He adds, "It is the firſt and only thing I have ever written in Greek, ſince I left your ſchool; for, as you know, I am now fond of compoſing in Latin or Engliſh. They in the preſent age who write in Greek are ſinging to the deaf. Farewell, and on Tueſday next expect me in London among the bookſellers." *Epiſt. Fam.* Dec. 4, 1634. *Proſe-Works*, vol. ii. 567. He was now therefore twenty-eight years old. In the Poſtſcript to Bucer on Divorce, he thus expreſſes his averſion to tranſlation. "Me, who never could delight in long citations, much leſs in whole traductions; whether it be natural diſpoſition or education in me, or that my mother bore me a ſpeaker of what God made mine own, and not a tranſlator." *Proſe-works*, vol. i. 293. It was once propoſed to Milton to tranſlate Homer. T. WARTON.

Ver. 2. ——————— βαρβαρόφωνον,] As in the original, *A people ſpeaking barbarouſly*. So, in our elder tranſlation of this Pſalm, "a people of *ſtrange language*." And Duport, in his verſion, "ἀπ᾽ ἀνδρῶν ΒΑΡΒΑΡΟΦΩΝΩΝ." Homer thus demominates

Ἐν δὲ Θεὸς λαοῖσι μέγα κρείων βασίλευεν.
Εἶδε, κὴ ἐντροπάδην φύγαδ' ἐρρώησε θάλασσα
Κύματι εἰλυμένη ῥοθίῳ, ὁδ' ἀρ' ἐσυφελίχθη
Ἰρὸς Ἰορδάνης ποτὶ ἀργυροειδέα πηγήν.
Ἐκ δ' ὄρεα σκαρθμοῖσιν ἀπειρέσια κλονέοντο,
Ὡς κριοὶ σφριγόωντες ἐϋτραφερῷ ἐν ἀλωῇ.
Βαιότεραι δ' ἅμα πᾶσαι ἀνασκίρτησαν ἐρίπναι,
Οἷα παραὶ σύριγξι φίλῃ ὑπὸ μητέρι ἄρνες.
Τίπτε σύγ', αἰνὰ θάλασσα, πέλωρ φύγαδ' ἐρρώησας
Κύματι εἰλυμένη ῥοθίῳ; τί δ' ἀῤ ἐσυφελίχθης
Ἰρὸς Ἰορδάνη ποτὶ ἀργυροειδέα πηγήν;
Τίπτ', ὄρεα, σκαρθμοῖσιν ἀπειρέσια κλονέεσθε,
Ὡς κριοὶ σφριγόωντες ἐϋτραφερῷ ἐν ἀλωῇ;
Βαιότεραι, τί δ' ἀῤ ὑμὲς ἀνασκιρτήσατ', ἐρίπναι,
Οἷα παραὶ σύριγξι φίλῃ ὑπὸ μητέρι ἄρνες;
Σείεο, γαῖα, τρέουσα Θεὸν μεγάλ' ἐκτυπέοντα,
Γαῖα, Θεὸν τρείεσ' ὕπατον σέβας Ἰσσακίδαο,
Ὅς τε κὴ ἐκ σπιλάδων ποταμὲς χέε μορμύροντας,
Κρήνηντ' αἐναὸν πέτρης ἀπὸ δακρυοέσσης.

the Carians, *Il.* ii. 867. Καρῶν ΒΑΡΒΑΡΟΦΩΝΩΝ. See alſo Apollinarius's tranſlation of this Pſalm:

Ἅλικιμος Ισραὴλος ὅτ' ἤλυθεν ἠερίηθεν,
Δῶμα δὲ ΒΑΡΒΑΡΟΦΩΝΩΝ Ιακώβου λίπε λαός. TODD.

Philoſophus ad regem quendam, qui eum ignotum et inſontem inter reos fortè captum inſcius damnaverat, τὴν ἐπὶ θανάτῳ πορευόμενον, *hæc ſubitò miſit.*

Ὦ ἄνα, εἰ ὀλέσῃς με τὸν ἔννομον, οὐδέ τιν' ἀνδρῶν
Δεινὸν ὅλως δράσαντα, σοφώτατον ἴσθι κάρηνον
Ῥηϊδίως ἀφέλοιο, τὸ δ' ὕστερον αὖθι νοήσεις,
Μαψιδίως δ' ἀρ' ἔπειτα τεὸν πρὸς θυμὸν ὀδυρῇ,
Τοιὸν δ' ἐκ πόλιος περιώνυμον ἄλκαρ ὀλέσσας.

Ver. 4. ΜΑΨΙΔΙΩΣ δ' ἀρ' ἔπειτα ΤΕΟΝ ΠΡΟΣ ΘΥΜΟΝ ὀδυρῇ, Τοιὸν δ' ἐκ ΠΟΛΙΟΣ] In the edition of 1645, thus.

ΜΑΨ ΑΥΤΩΣ δ' ἀρ' ἔπειτα ΧΡΟΝΩ ΜΑΛΑ ΠΟΛΛΟΝ ὀδύρῃ, Τοιὸνδ' ἐκ ΠΟΛΕΩΣ.

The paſſage was altered, as it ſtands at preſent, in the edition of 1673. T. Warton.

In the following verſes in the *Iliad*, ΠΟΛΕΩΣ occurs both in the text of Barnes, and Clarke, *Il.* ii. 811, xi. 168, xx. 52, xxi. 563, 567, 608. In all theſe places, except the ſecond, ΠΟΛΙΟΣ is noted as a various reading. This is mentioned in conſequence of the remark made by the learned annotator on the Greek verſes in p. 293, 294, whoſe aſſertion I conclude to be founded on the defect of Seber's Index Homericus, in which there are only two direct references to Πόλεως. Todd.

In Effigiei Ejus Sculptorem.

Ἀμαθεῖ γεγράφθαι χειρὶ τήνδε μὲν εἰκόνα
Φαίης τάχ' ἄν, πρὸς εἶδος αὐτοφυὲς βλέπων.
Τὸν δ' ἐκτυπωτὸν ἀγχι ἐπιγνόντες, φίλοι,
Γελᾶτε φαύλε δυσμίμημα ζωγράφε. *

Ver. 2. ——————— *εἶδος αὐτοφυὲς*] See *αὐτοφυὲς κάλλος*, nativa, naturalis, genuina pulchritudo, in Hen. Stephens's *Theſaur. Gr. Ling.* Tom. iv. col. 284. TODD.

*. This inſcription, a ſatire on the engraver, but happily concealed in an unknown tongue, is placed at the bottom of Milton's print, prefixed to Moſeley's edition of Milton's poems, 1645. The print is an oval: at the angles of the page are the Muſes Melpomene, Erato, Urania, and Clio; and in a back-ground a landſchape with Shepherds, evidently in alluſion to *Lycidas* and *L'Allegro*. Conſcious of the comelineſs of his perſon, from which he afterwards delineated Adam, Milton could not help expreſſing his reſentment at ſo palpable a diſſimilitude. Salmaſius, in his *Defenſio Regia*, calls it *comptulam imaginem*, and declares that it gave him no diſadvantageous idea of the figure of his antagoniſt. But Alexander More having laughed at this print, Milton replies in his *Defenſio pro ſe*, "Tu effigiem mei diſſimillimam, *prefixam poematibus*, vidiſti. Ego verò, ſi impulſu et ambitione librarii me imperito ſcalptori, propterea quòd in urbe alius eo belli tempore non erat, infabre ſcalpendum permiſi, id me neglexiſſe potius eam rem arguebat, cujus tu mihi nimium cultum objicis." *Proſe-Works*, vol. ii. 367. Round it is inſcribed JOHANNIS MILTONI ANGLI EFFIGIES ANNO ÆTATIS VIGESSIMO PRIMO. There was therefore ſome drawing or painting of Milton in 1629, from which this engraving was made in 1645, *eo belli tempore*, when the civil war was now begun. The engraver is William Marſhall; who, from the year 1634, was often employed by Moſeley, Milton's bookſeller, to engrave heads for books of poetry. One of theſe heads was of Shakſpeare to his Poems in

1640. Marſhall's manner has ſometimes a neatneſs and a delicacy diſcernible through much laboured hardneſs. It is diverting enough, that M. Vandergucht engraved for Tonſon's edition, 1713, a copy of Marſhall's print, with his own name, and the accompaniment of this Greek inſcription, an unperceived reflection on himſelf. T. Warton.

Marſhall's engraving is the firſt publiſhed portrait of Milton. Todd.

In obitum Procancellarii, medici.*

Anno Ætatis 17.

PARERE Fati diſcite legibus,
Manúſque Parcæ jam date ſupplices,
Qui pendulum telluris orbem
Iäpeti colitis nepotes.
Vos ſi relicto mors vaga Tænaro
Semel vocârit flebilis, heu! moræ
Tentantur incaſsùm, dolique;
Per tenebras Stygis ire certum eſt.
Si deſtinatam pellere dextera

* This Ode is on the death of doctor John Goſlyn, Maſter of Caius College, and king's profeſſor of medicine at Cambridge; who died while a ſecond time Vice-chancellor of that univerſity, in October, 1626. See Fuller's *Hiſt. Cambr.* p. 164. Milton was now ſeventeen. But he is here called ſixteen in the editions of 1645, and 1673. A fault which has been ſucceſſively continued by Tonſon, Tickell, and Fenton.

I am favoured in a letter from doctor Farmer with theſe informations. "I find in Baker's MSS. vol. xxviii. *Chargis of buryall and funeral of my brother doctor Goſtlin who departed this life the* 21 *of Oct.* 1626, *and his funerall ſolemnized the* 16*th of Nov. following.* And ſo it ſtands in the College *Geſta-Book.* He was a Norwichman, and matriculated Dec. 3, 1582. A benefactor to Caius, and Catherine-Hall; at which laſt you once dined at his expence, and ſaw his old wooden picture in the Combination room."

For his conſiderable benefactions to Caius college, ſee Blomefield's *Annals* of that college, in Ives's *Select Papers*, Lond. 1773. p. 76. And Blomefield's *Collectan. Cantabrig.* p. 102. For thoſe to Catherine-Hall, ſee Fuller, ubi ſupr. p. 83. And ſee Kennet, *Reg.* p. 870. T. Warton.

Mortem valeret, non ferus Hercules,
  Neſſi venenatus cruore,
    Æmathiâ jacuiſſet Oetâ.
Nec fraude turpe Palladis invidæ
Vidiſſet occiſum Ilion Hectora, aut
  Quem larva Pelidis peremit
    Enſe Locro, Jove lacrymante.
Si triſte fatum verba Hecatëia
Fugare poſſint, Telegoni parens
  Vixiſſet infamis, potentique
    Ægiali foror uſa virgâ.

Ver. 11. Neſſi &c.] Horace, *Epod.* xvii. 31.

—— " Atro delibutus *Hercules*
" *Neſſi cruore.*"—

On this fable of Hercules, our author grounds a compariſon, *Par. Loſt*, B. ii. 543. T. Warton.

Ver. 13. *Nec* fraude &c.] See Hom. *Il.* xxii. 247.

Ὣς φαμένη, καὶ ΚΕΡΔΟΣΥΝΗ ἡγήσατ' Ἀθήνη. Todd.

Ver. 15. *Quem larva Pelidis* &c.] Sarpedon, who was ſlain by Patroclus, diſguiſed in the armour of Achilles. At his death his father wept a ſhower of blood. See Iliad xvi.

T. Warton.

Ver. 17. *Si triſte fatum* &c.] " If enchantments could have ſtopped death, Circe, the mother of Telegonus by Ulyſſes, would have ſtill lived; and Medea, the ſiſter of Ægialus or Abſyrtus, with her magical rod." Telegonus killed his father Ulyſſes, and is the ſame who is called *parricida* by Horace. Milton denominates Circe Telegoni parens, from Ovid, *Epiſt. Pont.* iii. i. 123. " *Telegoníque parens* &c." And verba Hecatëia are from Ovid, *Metam.* xiv. 44. " *Hecatëia* carmina miſcit."

T. Warton.

Abſyrtus is called *Ægialius* by Juſtin, *Hiſt.* Lib. xlii. cap. iii. ſpeaking of Jaſon and Æetes—" Filiam ejus Medeam abduxerat, et filium *Ægialium* interfecerat." Todd.

Numénque trinum fallere ſi queant
Artes medentûm, ignotáque gramina,
Non gnarus herbarum Machaon
Eurypyli cecidiſſet haſtâ:
Læſiſſet et nec te, Philyreie,
Sagitta Echidnæ perlita ſanguine;
Nec tela te fulménque avitum,

Ver. 22. *Artes medentûm, ignotáque gramina,*] Not ſo much the power, as the ſkill, of medicine. This appears from the names which follow. T. WARTON.

Compare the *Epitaph. Damon.* v. 153.

" Ah pereant herbæ, pereant artéſque mendentûm,
" Gramina, &c." TODD.

Ver. 23. ——— *Machaon*], Machaon, the ſon of Æſculapius, one of the Grecian leaders at the ſiege of Troy, and a phyſician, was killed by Eurypylus. See the Iliad. But the death of Machaon, by the ſpear of Eurypylus, is not in the Iliad, but in Quintus Calaber, where it is circumſtantially related, as Mr. Steevens remarks, *Paralip.* vi. 406.

——— Ὁ δ' ἐπειτα κραταιῷ χώσατο φωτὶ
Εὐρύπιλος,—μέγα δ' ἄσχαλόων ἐνὶ θυμῷ
Ὠκὺ διὰ στέρνοιο Μαχάονος ἤλασεν ἔγχος.
Αἵχμη δ' ἱματοέσσα, κ. τ. λ.
Εὐρύπιλος δὲ οἱ αἶψα πολύσπονον εἰρυσατ' αἰχμὴν, κ. τ. λ.

I muſt add, that Quintus Calaber is not an author at preſent very familiar to boys of ſeventeen. According to Phillips, he was one of the claſſicks whom Milton taught in his ſchool.

T. WARTON.

Ver. 25. ——— *Philyreie*, &c.] Chiron, the ſon of Philyra, a preceptor in medicine, was incurably wounded by Hercules, with a dart dipped in the poiſonous blood of the ſerpent of Lerna. See before, *El.* iv. 27. T. WARTON.

Ver. 27. *Nec tela te* &c.] Æſculapius, who was cut out of his mother's womb by his father Apollo. Jupiter ſtruck him dead with lightning, for reſtoring Hippolytus to life. T. WARTON.

Cæſe puer genitricis alvo.
Tuque, O alumno major Apolline,
Gentis togatæ cui regimen datum,
Frondoſa quem nunc Cirrha luget,
Et mediis Helicon in undis,
Jam præfuiſſes Palladio gregi
Lætus, ſuperſtes; nec ſine gloria;
Nec puppe luſtrâſſes Charontis
Horribiles barathri receſſus.
At fila rupit Perſephone tua,
Irata, cùm te viderit artibus,
Succóque pollenti, tot atris
Faucibus eripuiſſe mortis.
Colende Præſes, membra, precor, tua

Ver. 29. *Tuque, O alumno major* Apolline,] Certainly we ſhould read *Apollinis*. But who was this pupil of Apollo in medicine? Had it been Æſculapius, the tranſition would have been more eaſy. But Æſculapius was ſent by Apollo to Chiron, to be educated in that art. I think therefore, although Milton's alluſions in theſe pieces are chiefly to eſtabliſh Grecian fable, we ſhould here underſtand Virgil's *Iapis*, who was *Phœbo ante alios dilectus*, and to whom he imparted *ſuas artes, ſua munera*, Æn. xii. 391. ſeq. It ſhould be remembered, that the word *alumnus* is, more extenſively, *favourite, votary*, &c.

In Milton's Latin poems, it is often difficult to aſcertain the names of perſons and places. To ſhow his learning, he frequently clouds his meaning by obſcure or obſolete patronymicks, and by the ſubſtitution of appellations formed from remote genealogical, hiſtorical, and even geographical, alluſions. But this was one of Ovid's affectations. T. Warton.

Ver. 37. *At fila rupit* &c.] Compare the epigram of Lucillius on the phyſician Magnus, *Anthol. Gr.* lib. i. cap. xxxix. 7.

Μάγνον, ὅτ' εἰς αἴδην κατέβη, τρομέων Αϊδωνευς
Εἶπεν, ἀναςήσων ἦλυθε καὶ νέκυας. Todd.

Molli quieſcant ceſpite, et ex tuo
  Creſcant roſæ calthæque buſto,
    Purpureóque hyacinthus ore.
Sit mite de te judicium Æaci,
Subrideátque Ætnæa Proſerpina;
  Intérque felices perennis
    Elyſio ſpatiere campo.

Ver. 42. *Molli quieſcant ceſpite*, &c.] Virgil, *Ecl.* x. 33.

—— " O mihi tum quàm *mollitèr* oſſa *quieſcant*, &c."

This claſſical wiſh is more fully illuſtrated by Juvenal, *Sat.* vii. 207.

" Dii majorum umbris tenuem et *ſine pondere terram*,
" *Spirantéſque crocos, et in urná perpetuum ver*, &c."

See alſo Jac. Gutherii *de Jure Manium*. Lib. ii. p. 233. Precationem Manes ipſi à prætereuntibus exoptabant. Tabula marmorea apud Gentilem Delphinium Romæ:

ROGO. VT. DISCEDENS. TERRAM
MIHI. DICAS. LEVEM. TODD.

In Quintum Novembris.* Anno Ætatis 17.

JAM pius extremâ veniens Iäcobus ab arcto
Teucrigenas populos, latéque patentia regna

* I have formerly remarked, that this little poem, as containing a council, conſpiracy, and expedition of Satan, may be conſidered as an early and promiſing proluſion of Milton's genius to the *Paradiſe Loſt*. T. WARTON.

I have already obſerved that P. Fletcher exhibits, in his *Locuſtæ*, &c. a council and conſpiracy of devils. See the Notes on *Par. Loſt*, B. i. 795, B. ii. 285, and *Par. Reg.* B. i. 42. But this poem was written in 1626, and Fletcher's was not publiſhed till 1627. Fletcher's ſubject, however, is ſimilar.

There are certainly ſome coincidences of thought and expreſſion in the two poems. Marino and Craſhaw alſo afford, in their language and imagery, ſome reſemblances. But here Milton's poem is earlier than Marino's *Strage de gli Innocenti* alſo, which did not appear till 1633: And Craſhaw's tranſlation not till many years afterwards. Milton ſeems to have been, in a ſlight degree, indebted perhaps to both, in his *Paradiſe Loſt*. And with reſpect to Fletcher's *Locuſtæ*, it has been ſaid that Milton himſelf acknowledged the obligations which he derived from that poem to his *Paradiſe Loſt*. But ſee the *Inquiry into the Origin of Paradiſe Loſt*, in this edition.

I will now preſent the reader with ſome intereſting extracts from a very ſcarce Latin poem, entitled PAREUS, and printed at Oxford by Joſeph Barnes in 1585; which deſcribing, in more than four hundred hexameters, the treaſons practiſed by W. Parry againſt queen Elizabeth, ſometimes introduces ſentiments and imagery not diſſimilar to what Milton has here exhibited. The poem thus opens:

Qui Phrygio quondam certantes vertice divas,
Et malum, Troiæ cinerem, raptámque Lacænam,
Auſpicio luſi vatis modulatus Achivi;
Nunc aliud canere adgredior, remóque paludem

Albionum, tenuit; jámque inviolabile fœdus
Sceptra Caledoniis conjunxerat Anglica Scotis:
Pacificúſque novo, felix divéſque, ſedebat

Cocyti tranare meo: juvat alta videre
Tartara, et hinc fœvam Parei deducere fraudem
Reginam immeritam contra, gentémque Britannam.
Tu mihi per dumos, atque aëra lucis egenum,
Muſa præi, et pavido cunctantem dirige greſſu.
Viderat inferna lætus regnator ab unda
Afflictas pietatis opes, atque omnia fœdis
Artibus, et ſacro latè loca ſervere bello.
Solam autem immunem ſcelerum, cladíſque jacere
Inſulam in Oceano magno: hîc nam virginis altæ
Imperium, et lætos pacem florere per agros.
Tum verò invidia mentem fuffuſus amara,
Sic ſecum: "Meáne hanc unam modò temnere gentem
"Numina? nec diras quicquam curare ſorores?
"Heu ſortem inviſam! quid tot mihi dextra Latini
"Fulmina? quid cæcæ moles? quid claſſis Iberúm?
"Tótque ducum validæ per bella horrentia vires?
"Si tamen hinc animos et opes interrita ducit.
"Méne igitur feſſum, victúmque reſidere tanto
"Fas erit incœpto? noſtráſque impune per oras
"Mortales ierint dextræ? Plutoniáque cheu!
"Regna tot ereptis patiar lugere trophæis
"Unius ob merita, et juſſum Teutheris Eliſæ?
"Conſiliis, ferróque neſas hanc vincier? eſto:
"At fraude unius potero ſuperare Britanni,
"Ni me fata vetant, ni mens improvida fallit."
Sic ait, atque imis excitam Acheruntis ab oris
Evocat ad ſe Fraudem: venit Illa vocantis
Ad nutum, et celeres per noctem concutit alas.
Cui crines Lyciæ fallentia colla columbæ
Aſſimilant, oſtróque genæ, minióque rubeſcunt.
Ore ſedet roſeo, tremulóque in lumine riſus.
Flores læva gerit, rigidum tenet altera ferrum
Veſte tegens, guttis maculosâ, et pellibus atris.—
Hanc ergò alloquitur Pluton, ac talibus infit.
"Vade age; et hunc proprium patri ſer, nata, laborem.

In folio, occultique doli ſecurus et hoſtis:
Cùm ferus ignifluo regnans Acheronte tyrannus,
Eumenidum pater, æthereo vagus exul Olympo,
Fortè per immenſum terrarum erraverat orbem,
Dinumerans ſceleris ſocios, vernáſque fideles,
Participes regni poſt funera mœſta futuros:
Hîc tempeſtates medio ciet aëre diras,
Illic unanimes odium ſtruit inter amicos,
Armat et invictas in mutua viſcera gentes;
Regnáque oliviferâ vertit florentia pace:
Et quoſcunque videt puræ virtutis amantes,
Hos cupit adjicere imperio, fraudúmque magiſter

" Romuleas, i, ſcande arces, atque atria nota
" Pontificis, fævúmque inſpira inpectora virus;
" Communi ut cædem maturet callidus hoſti,
" Reginæ Britonum cædem, populóque ruinam.
" Tu potes &c." TODD.

Ver. 10. *Dinumerans ſceleris ſocios*, &c.] As in *Par. Loſt*, B. i. 606.

" The fellows of his crime, &c. TODD.

Ver. 13. *Illic unanimes* &c.] Virg. *Æn.* 385.

" Tu potes unanimes armare in prælia fratres, &c."
RICHARDSON.

Ver. 15. *Regnáque* oliviferâ &c.] *Olivifer* is an Ovidian epithet, *Faſt.* iii. 151. " Primus *oliviferis* Romam deductus ab arvis." A great fault of the verſification of this poem is, that it is too monotonous, and that there is no intermixture of a variety of pauſes. But it ſhould be remembered, that young writers are miſled by ſpecious beauties. T. WARTON.

Ver. 17. ——————*fraudúmque magiſter*] He calls the devil, *artificer of fraud*, Par. Loſt, B. iv. 121. In the beginning of Gregory Nazianzen's *Chriſtus Patiens*, the old dragon is termed αγκυλομήτης, and in the Latin tranſlation *fraudis artifex*, S. Greg. Naz. Opp. tom. ii. p. 254, edit. fol. Lut. Paris. 1611. TODD.

Tentat inacceſſum ſceleri corrumpere pectus;
Inſidiáſque locat tacitas, caſsáſque latentes
Tendit, ut incautos rapiat; ceu Caſpia tigris
Inſequitur trepidam deſerta per avia prædam
Nocte ſub illuni, et ſomno nictantibus aſtris:
Talibus infeſtat populos Summanus et urbes,
Cinctus cæruleæ fumanti turbine flammæ.
Jámque fluentiſonis albentia rupibus arva
Apparent, et terra Deo dilecta marino,
Cui nomen dederat quondam Neptunia proles;
Amphitryoniaden qui non dubitavit atrocem,
Æquore tranato, furiali poſcere bello,
Ante expugnatæ crudelia fæcula Trojæ.
At ſimul hanc, opibúſque et feſtâ pace beatam,

Ver. 23. Summanus] *Summanus* is an obſolete and uncommon name for Pluto, or the god of ghoſts and night, *ſummus manium*, which Milton moſt probably had from Ovid, *Faſt.* vi. 731. The name occurs in Plautus, Cicero, Pliny, and other ancient criticks. T. Warton.

Ver. 24. *Cinctus cæruleæ fumanti turbine flammæ.*] Satan is *robed* with a mantle of flames, in Marino's *Strage de gli Innocenti*, 1633, Lib. i. ſt. vi. Todd.

Ver. 27. *Cui nomen dederat quondam Neptunia proles;*] "Albion a giant, ſon of Neptune, who called the [this] iſland after his own name; and ruled it forty four years. Till at length paſſing over into Gaul, in aid of his brother Leſtrygon, againſt whom Hercules was haſting out of Spain into Italy, he was there ſlain in fight, &c." Milton's *Hiſt. Eng.* B. i. Drayton has the ſame fable, *Polyolb.* S. xviii. T. Warton.

Ver. 31. *At ſimul hanc*, opibúſque et feſtâ pace *beatam*, &c.] The whole context is from Ovid's *Envy*, Metam. ii. 794.

—— "Tandem Tritonida conſpicit arcem,
"Ingeniiſque, *opibúſque et feſtâ pace*, virentem:
"Vixque tenet lacrymas, &c." T. Warton.

Aſpicit, et pingues donis Cerealibus agros,
Quódque magis doluit, venerantem numina veri
Sancta Dei populum, tandem ſuſpiria rupit
Tartareos ignes et luridum olentia ſulphur;
Qualia Trinacriâ trux ab Jove clauſus in Ætnâ
Efflat tabifico monſtroſus ob ore Typhœus.
Igneſcunt oculi, ſtridétque adamantinus ordo
Dentis, ut armorum fragor, ictáque cuſpide cuſpis.
" Atque pererrato ſolum hoc lacrymabile mundo
" Inveni," dixit; " gens hæc mihi ſola rebellis,
" Contemtrixque jugi, noſtrâque potentior arte.
" Illa tamen, mea ſi quicquam tentamina poſſunt,
" Non feret hoc impunè diu, non ibit inulta."
Hactenus; et piceis liquido natat aëre pennis:
Quà volat, adverſi præcurſant agmine venti,
Denſantur nubes, et crebra tonitrua fulgent.

Ver. 34. ——— *tandem ſuſpiria rupit*
Tartareos ignes et luridum olentia ſulphur;] Craſhaw thus amplifies Marino's deſcription of the devil, *Poems*, Soſpetto d'Herode, &c. edit. 1648, p. 59.

" From his black noſtrills, and blew lips, in ſpight
" Of Hell's own ſtinke, a worſer ſtench is ſpread,
" His breath Hell's lightning is." Todd.

Ver. 38. *Igneſcunt oculi*,] Satan has the ſame *blazing eyes*, Par. Loſt, B. i. 193. Todd.

Ver. 46. *Quà volat*, &c.] Compare Taſſo, *Gier. Lib.* C. xvi. 70.

" Calca i nubi, e tratta l'aure a volo,
" Cinta di nembi e turbini ſonori." Todd.

Ver. 47. *Denſantur nubes*,] When Satan ſteers his flight, the *air feels unuſual weight*, Par. Loſt, B. i. 227. Todd.

Jámque pruinoſas velox ſuperaverat Alpes,
Et tenet Auſoniæ fines; à parte ſiniſtrâ
Nimbifer Appenninus erat, priſcique Sabini,
Dextra veneficiis infamis Hetruria, nec non
Te furtiva, Tibris, Thetidi videt oſcula dantem;
Hinc Mavortigenæ conſiſtit in arce Quirini.
Reddiderant dubiam jam ſera crepuſcula lucem,
Cùm circumgreditur totam Tricoroniſer urbem,
Panificóſque deos portat, ſcapuliſque virorum
Evehitur; præeunt ſubmiſſo poplite reges,
Et mendicantûm ſeries longiſſima fratrum;
Cereáque in manibus geſtant funalia cæci,
Cimmeriis nati in tenebris, vitámque trahentes:
Templa dein multis ſubeunt lucentia tædis,
(Veſper erat ſacer iſte Petro) fremitúſque canentûm
Sæpe tholos implet vacuos, et inane locorum.
Qualitèr exululat Bromius, Bromiique caterva,
Orgia cantantes in Echionio Aracyntho,
Dum tremit attonitus vitreis Aſopus in undis,
Et procul ipſe cavâ reſponſat rupe Cithæron.
His igitur tandem ſolenni more peractis,
Nox ſenis amplexus Erebi taciturna reliquit,

Ver. 48. *Jámque pruinoſas velox ſuperaverat Alpes,*] This line is from Lucan, i. 183.

" Jam gelidas Cæſar curſu ſuperaverat Alpes."

STEEVENS.

Ver. 55. *Cùm circumgreditur* &c.] He deſcribes the proceſſion of the Pope to Saint Peter's church at Rome, on the eve of Saint Peter's day. T. WARTON.

Ver. 58. The orders of mendicant friars. T. WARTON.

Præcipitéſque impellit equos ſtimulante flagello,
Captum oculis Typhlonta, Melanchætémque ferocem,
Atque Acherontæo prognatam patre Siopen
Torpidam, et hirſutis horrentem Phrica capillis.
Interea regum domitor, Phlegetontius hæres,
Ingreditur thalamos, neque enim ſecretus adulter
Producit ſteriles molli ſine pellice noctes;
At vix compoſitos ſomnus claudebat ocellos,
Cùm niger umbrarum dominus, rectórque ſilentûm,
Prædatórque hominum, falsâ ſub imagine tectus
Aſtitit; aſſumptis micuerunt tempora canis,
Barba ſinus promiſſa tegit, cineracea longo

Ver. 70. *Præcipitéſque impellit equos* &c.] See Note on *Comus*, v. 554. And Ovid, *Epiſt. Pont.* iii. 56.

" Sive pruinoſi Noctis aguntur equi."

And Sil. Italicus, xv. 285.

—— " Nox, atro circumdata corpus amictu,
" Nigrantes invexit equos."

Our author has " Night's *car*," Par. Loſt, B. ix. 65. Where Bentley propoſes *care*. Many of Bentley's emendations are acute: but he did not underſtand Milton's manner, nor the genius of the Engliſh language, or rather the genius of the language of Engliſh poetry. Compare Euripid. *Ion.* v. 1151. Schol. *Phoeniſſ.* v. 3. T. Warton.

Ver. 71. *Captum oculis Typhlonta*, &c.] I believe Milton is the firſt poet who has given names to the horſes of Night. Spenſer deſcribes the colour of her four horſes, *Faery Queen*, i. v. 28. T. Warton.

Ver. 80. —— *aſſumptis micuerunt tempora canis,*
Barba ſinus promiſſa tegit, &c.] This reminds us of Satan's appearance to our Saviour in the form of an old man, in the wilderneſs, *Parad. Reg.* B. i. 497.

—— " And Satan, bowing low
" His *gray diſſimulation*, diſappear'd."

Syrmate verrit humum veſtis, pendétque cucullus
Vertice de raſo; et, ne quicquam deſit ad artes,
Cannabeo lumbos conſtrinxit funе ſalaces,
Tarda feneſtratis figens veſtigia calceis.
Talis, utì fama eſt, vaſtâ Franciſcus eremo

In the 84th line Satan is diſguiſed like a cordelier, or Franciſcan friar. T. WARTON.

See Mr. Thyer's Note, *Par. Reg.* B. i. 314. I may add, that the devil is repreſented, in a curious wooden cut, addreſſing himſelf to Chriſt, under the appearance of an aged man with a long beard, in *La Vita & Paſſione di Chriſto* &c. compoſta per Antonio Cornozano, Venet. 12mo. in Terza Rima. Lib. i. cap. vi. which contains *The Temptation.* TODD.

Ver. 84. Cannabeo *lumbos conſtrinxit funе ſalaces,*
Tarda feneſtratis *figens veſtigia* calceis.
Talis, utì fama eſt, vaſtâ Franciſcus *eremo* &c.]
Francis Xavier, called the *Apoſtle of the Indians*, whom he was ſent to convert, about the year 1542, by Ignatius Loyola. He encountered a variety of perils in the eaſtern deſarts, which he traverſed in a ſhort black gown of canvaſs or ſack-cloth. At Goa, the people obſerving that his ſhoes were patched or worn out, offered him new. But ſuch was his mortification, that he could not be perſuaded " ut veteres calceos permutaret novis, &c." See his *Vita*, by Turſellinus, edit. ii. 1627. 12mo. Lib. ii. p. 141. Here we have Milton's *calcei feneſtrati*. Among his many pretended miracles it is one, that, during this extraordinary progreſs, he preached to the lions and other beaſts of the wilderneſs. There is an old print of ſaint Francis in a deſart taming lions.

But an unknown correſpondent has thrown new light on the whole of the context. " The paſſage has properly nothing to do with the Jeſuit S. Francis Xavier. The *feneſtrati calcei* are the ſandals, or ſoals, tied on the foot by ſtraps, or thongs of leather, croſſed, or lattice-wiſe, which are uſually worn by the Franciſcan Friars although they are *dechauſſez*. Theſe are mentioned by Buchanan, as a regular part of the dreſs of the Franciſcans, *Franciſcanus*, v. 47. p. 2. edit. ut ſupr.

Tetra vagabatur ſolus per luſtra ferarum,
Silveſtrique tulit genti pia verba ſalutis
Impius, atque lupos domuit, Libycóſque leones.

—— " Longo ſub *ſyrmate raſum*
" Cerno caput, tortum *funem*, latúmque galerum,
" Atque *feneſtratum* ſoleas captare *cothurnum*."

Again, v. 88. " Soleaſque æſtivum *admittere* ſolem." Again, below: " Soleæque *feneſtra* recluſæ." Milton ſeems to have adverted to this poem, which is a ſevere and laboured ſatire on the Franciſcans. See alſo Buchanan's *Somnium*, in the *Fratres Fraterrimi*, where, as here, S. Francis appears to the poet. *Carm.* xxxiv.

" Cum mihi Franciſcus, nodosâ *cannabe* cinctus,
" Aſtitit ante tuum, ſtigmata nota gerens:
" In manibus ſacra veſtis erat, cum *funе* galerus,
" Palla, *feneſtratus calceus*, haſta, liber."

Conſiſtently with the figure here deſcribed by Milton, the *vaſta Franciſcus eremo* ought to be the founder of the Order of friers, S. Francis d'Aſſiſe. And this was certainly his meaning. But although the laſt S. Francis wrought many pretended miracles in the deſarts, and travelled into Syria to convert the Soldan of Babylon, and was at the ſiege of Damieta in the cruſades, yet, I cannot, with our author, accuſe him of the *impiety* of *converting* the *Lybian lions*. So that at preſent I am inclined to conjecture, that Milton, at the age of ſeventeen, confounded the actions of the two ſynonimous Saints, and attributed the wonders of S. Francis Xavier to the Founder of the Franciſcans."

T. Warton.

In a very rare book in my poſſeſſion, entitled " Cleri totius Romanæ Eccleſiæ ſubjecti, ſeu Pontificiorum Ordinum Omnium omninò utriuſque ſexus, habitus, *artificioſiſſimis figuris*, &c. Francof. 1585," 4°. the ſandal, or ſoal, tied on the foot by ſtraps, is very viſible in the figure of the Franciſcan, and of the Franciſcan only. Theſe figures of the different orders are remarkably well executed. Todd.

Ver. 86. —————— vaſtâ *Franciſcus* eremo] *Par. Reg.* B. i. 7. " The *waſte wilderneſs*," where ſee the notes. Todd.

Subdolus at tali Serpens velatus amictu
Solvit in has fallax ora execrantia voces;
" Dormis, nate? Etiamne tuos ſopor opprimit
" artus?
" Immemor, O, fidei, pecorúmque oblite tuorum!
" Dum cathedram, venerande, tuam, diademá-
" que triplex,
" Ridet Hyperborco gens barbara nata ſub axe;
" Dúmque pharetrati ſpernunt tua jura Britanni:
" Surge, age; ſurge, piger, Latius quem Cæſar
" adorat,
" Cui reſerata patet convexi janua cœli,
" Turgentes animos, et faſtus frange procaces,
" Sacrilegique ſciant, tua quid maledictio poſſit,
" Et quid Apoſtolicæ poſſit cuſtodia clavis;
" Et memor Heſperiæ disjectam ulciſcere claſſem,
" Mersáque Iberorum lato vexilla profundo,
" Sanctorúmque cruci tot corpora fixa probroſæ,
" Thermodoontëâ nuper regnante puellâ.

Ver. 92. *Dormis, nate?*] This is Homer's, Εὕδεις, Ἀτρέος υἱέ; *Il.* ii. 560. See alſo *Par. Loſt*, B. v. 672. " Sleep'ſt thou, companion dear?" And Virgil, *Æn.* iv. 560. " Nate dea, potes hoc ſub caſu ducere ſomnos?" T. Warton.

The ſame form is adopted by Marino, and alſo by Sylveſter, *Du Bart.* 1621, p. 350. Todd.

Ver. 95. See *Manſus*, v. 26. T. Warton.

Ver. 105. Thermodoontëâ *nuper regnante puellâ.*] The amazon, queen Elizabeth. She is admirably characteriſed. *Audetque viris concurrere virgo.* Ovid has *Thermodontiacus*, Metam. ix. 189. And ſee Ibid. xii. 611. T. Warton.

Milton's word is from Propertius, who uſes *Thermodoontëus*, III. xiv. 16. Todd.

" At tu ſi tenero mavis torpeſcere lecto,
" Creſcentéſque negas hoſti contundere vires;
" Tyrrhenum implebit numeroſo milite pontum,
" Signáque Aventino ponet fulgentia colle:
" Relliquias veterum franget, flammiſque cre-
" mabit;
" Sacráque calcabit pedibus tua colla profanis,
" Cujus gaudebant ſoleis dare baſia reges.
" Nec tamen hunc bellis et aperto Marte laceſſes;
" Irritus ille labor: tu callidus utere fraude:
" Quælibet hæreticis diſponere retia fas eſt.
" Jámque ad conſilium extremis rex magnus ab
" oris
" Patricios vocat, et procerum de ſtirpe creatos,
" Grandævóſque patres, trabeâ caniſque ve-
" rendos;
" Hos tu membratim poteris conſpergere in
" auras,
" Atque dare in cineres, nitrati pulveris igne
" Ædibus injecto, quà convenere, ſub imis.
" Protinùs ipſe igitur, quoſcunque habet Anglia
" fidos,
" Propoſiti, factique, mone: quiſquámne tuorum
" Audebit ſummi non juſſa faceſſere Papæ?
" Perculsóſque metu ſubito, casúque ſtupentes,
" Invadat vel Gallus atrox, vel fævus Iberus.
" Sæcula ſic illic tandem Mariana redibunt,

Ver. 120. ——————— *nitrati pulveris igne*] Compare *Par. Loſt*, vi. 512, &c. TODD.

Ver. 127. The times of queen Mary, when popery was reſtored. T. WARTON.

" Túque in belligeros iterum dominaberis Anglos.
" Et, nequid timeas, divos diváſque ſecundas
" Accipe, quotque tuis celebrantur numina
" faſtis." 130
Dixit; et, adſcitos ponens maleſidus amictus,
Fugit ad infandam, regnum illætabile, Lethen.
Jam roſea Eoas pandens Tithonia portas
Veſtit inauratas redeunti lumine terras;
Mœſtáque, adhuc nigri deplorans funera nati,
Irrigat ambroſiis montana cacumina guttis: 136
Cùm ſomnos pepulit ſtellatæ janitor aulæ,
Nocturnos viſus et ſomnia grata revolvens.
Eſt locus æternâ ſeptus caligine noctis,
Vaſta ruinoſi quondam fundamina tecti, 140

Ver. 135. ———— nigri *deplorans funera nati,*] As in Virgil, *Æn.* i. 493. " *Nigri* Memnonis arma." And ſee *Il. Penſ.* v. 18. Aurora, as Mr. Warton obſerves, ſtill weeps the untimely death of her ſon Memnon at the ſiege of Troy. Compare alſo Ovid, *Met.* xiii. 822. TODD.

Ver. 138. *Nocturnos viſus et ſomnia grata* revolvens.] Doctor Newton ingeniouſly conjectures *reſolvens*. But the poet means, literally, *rolling back*. The Janitor of the ſtarry hall drove away ſlumbers, and *rolled back again* into darkneſs the viſions of the night. T. WARTON.

Ver. 139. *Eſt locus* &c.] Here is ſome reſemblance to Claudian, *In Rufin.* lib. ii. 123.

" Eſt locus extremum pandit quà Gallia litus
" Oceani prætentus aquis, quo fertur Ulyſſes
" Sanguine libato populum moviſſe Silentum.
" Illic Umbrarum tenui ſtridore volantum
" Flebilis auditur queſtus, ſimulacra coloni
" Pallida, defunctaſque vident migrare figuras.
" Hinc Dea profiluit, &c." TODD.

Nunc torvi ſpelunca Phoni, Prodotæque bilinguis,
Effera quos uno peperit Diſcordia partu.
Hîc inter cæmenta jacent, præruptáque ſaxa,
Oſſa inhumata virûm, et trajecta cadavera ferro;
Hîc Dolus intortis ſemper ſedet ater ocellis,
Jurgiáque, et ſtimulis armata Calumnia fauces,
Et Furor, atque viæ moriendi mille videntur,
Et Timor, exanguiſque locum circumvolat Horror;

Ver. 141. *Nunc torvi ſpelunca* Phoni, Prodotaéque *bilinguis*,] See the perſonifications of *Phonos* Murther, and *Prodotes* Treaſon, in Fletcher's *Purple Iſland*, c. vii. 69, 72. But Fletcher's poem was publiſhed in 1633. Milton's was written in 1626. This cave with its inhabitants is finely imaged, and in the ſtyle of Spenſer. T. Warton.

Ver. 148. ——— *exanguiſque locum circumvolat Horror;*] Spenſer, having deſcribed the perſonages that ſate by the ſide of the high-way leading to hell, adds this image to complete the dreadful groupe, *Fær. Qu.* ii. vii. 23.

" And over them ſad *Horrour* with grim hew
" Did alwaies ſoar, beating his iron winges."

Horrour is perſonified in *Parad. Loſt*, B. iv. 989. In the figure of Satan.

" His ſtature reach'd the ſky, and on his creſt
" Sat *Horrour* plum'd."

Where, ſays doctor Newton, " Horrour is perſonified and made the plume of his helmet." Other and better explications might be offered. But, I believe, we have no preciſe or determinate conception of what Milton means. And we detract from the ſublimity of the paſſage in endeavouring to explain it, and to give a diſtinct ſignification. Here is a nameleſs terrible grace, reſulting from a mixture of ideas, and confuſion of imagery.
T. Warton.

Perpetuòque leves per muta ſilentia Manes
Exululant, tellus et ſanguine conſcia ſtagnat.
Ipſi etiam pavidi latitant penetralibus antri
Et Phonos, et Prodotes; nullóque ſequente per antrum,
Antrum horrens, ſcopuloſum, atrum feralibus umbris,
Diffugiunt fontes, et retrò lumina vortunt:
Hos pugiles Romæ per fæcula longa fideles
Evocat antiſtes Babylonius, atque ita fatur.
" Finibus occiduis circumfuſum incolit æquor
" Gens exoſa mihi; prudens Natura negavit
" Indignam penitùs noſtro conjungere mundo:
" Illuc, ſic jubeo, celeri contendite greſſu,
" Tartareóque leves difflentur pulvere in auras
" Et rex et pariter ſatrapæ, ſcelerata propago;

Ver. 149. ——— *per* muta ſilentia *Manes*] Milton is fond of the expreſſion. See the Note in p. 69. of this volume. See alſo Buchanan, *Silv.* p. 49. ed. ſupr. " Tacitæ per *muta ſilentia* ſilvæ." TODD.

Ver. 154. *Diffugiunt*] There is great poetry and ſtrength of imagination in ſuppoſing that Murther and Treaſon often fly as alarmed from the inmoſt receſſes of their own horrid cavern, looking back, and thinking themſelves purſued. T. WARTON.

Ver. 156. *Evocat antiſtes Babylonius*, &c.] The Pope. " The Whore of Babylon." The addreſs is in imitation of Virgil, *Æn.* i. 67. " Gens inimica mihi, &c." T. WARTON.

Ver. 158. ——— prudens *Natura* &c.] Hor. *Od.* I. iii. 21.

" Nequicquam Deus abſcidit
" *Prudens* Oceano diſſociabili
" Terras." RICHARDSON.

" Et, quotquot fidei caluere cupidine veræ,
" Conſilii ſocios adhibete, operiſque miniſtros."
Finierat; rigidi cupidè paruere gemelli.
Interea longo flectens curvamine cœlos
Deſpicit æthereâ Dominus qui fulgurat arce,
Vanáque perverſæ ridet conamina turbæ;
Atque ſui cauſam populi volet ipſe tueri.
Eſſe ferunt ſpatium, quà diſtat ab Aſide terrâ
Fertilis Europe, et ſpectat Mareotidas undas;
Hîc turris poſita eſt Titanidos ardua Famæ,

Ver. 165. ——————— paruere *gemelli.*] In *paruere* is a falſe quantity, yet very excuſable amidſt ſo much good poetry and expreſſion, eſpecially from a youth of ſeventeen. But Milton might fairly defend himſelf, by reading *u* as the *v* conſonant, for which there are authorities. T. WARTON.

Ver. 166. ——— *longo flectens curvamine cœlos*] See *Comus*, v. 1015.

" Where the *bow'd* welkin ſlow doth *bend.*"

But Ovid has a like contexture, with a different idea, *Metam.* vi. 64. of a rainbow.

" Inflectere ingenti longum curvamine cœlum."

T. WARTON.

But Milton's alluſion is ſcriptural. He was thinking of that moſt ſublime compoſition, the xviiith *Pſalm.* See ver. 9, &c. " He *bowed the heavens* alſo, and came down:—He ſent out his arrows, and ſcattered them; and he *ſhot out lightnings, and diſcomfited them.*" TODD.

Ver. 171. ——————— *Mareotidas undas;*] Mareotis is a large lake in Egypt, connected by many ſmall channels with the Nile. See Ovid, *Metam.* ix. 772. T. WARTON.

Ver. 172. *Hîc turris poſita eſt* &c.] The general model of this *Tower of Fame* is Ovid, *Metam.* xii. 39. Milton has retouched and variegated Ovid's imagery. The reader ſhall compare both poets at large.

Ærea, lata, ſonans, rutilis vicinior aſtris
Quàm ſuperimpoſitum vel Athos vel Pelion Oſſæ.

" *Orbe* locus *medio* eſt, inter terráſque fretúmque,
" Cœleſtéſque plagas, triplicis *confinia* mundi;
" Unde, quod eſt uſquam, quamvis regionibus abſit,
" Inſpicitur; penetrátque cavas vox omnis ad aures.
" *Fama* tenet, ſummâque locum ſibi legit in arce:
" Innumeróſque aditus, ac mille foramina tectis
" Addidit, et nullis incluſit limina portis.
" Nocte diéque patent: tota eſt ex *ære ſonanti:*
" Tótque fremit, vocéſque refert, iterátque quod audit.
" Nulla quies intus, nullâque ſilentia parte.
" Nec tamen eſt clamor, ſed *parvæ murmura vocis*,
" Qualia de pelagi, ſi quis procul audiat, undis
" Eſſe ſolent; qualémve ſonum, cùm Jupiter atras
" Increpuit nubes, extrema tonitrua reddunt.
" Atria turba tenent; veniunt leve vulgus, eúntque.
" Mixtáque cum veris paſſim commenta vagantur
" Millia rumorum, confuſáque verba volutant.
" E quibus hi vacuas implent ſermonibus auras,
" Hi narrata ferunt alio; menſuráque ficti
" Creſcit, et auditis aliquid novus adjicit auctor.
" Illic Credulitas, illic *temerarius* Error,
" Vanáque Lætitia eſt, conſternatique Timores,
" Seditióque repens, dubioque auctore *Sufurri*, &c."

In the figure of his Fame, however, our author adverts to Virgil: See the next Note. T. Warton.

Ver. 172. ———— *Titanidos*] Ovid has " *Titanida* Circen," *Met.* xiv. 376. *Fame* is the ſiſter of Cacus and Enceladus, two of the Titans, *Æn.* iv. 179. T. Warton.

Ver. 174. *Quàm ſuperimpoſitum vel Athos*] Chaucer's *Houſe of Fame* ſtands on a rock, higher than any in Spain, H. F. B. iii. 27. And *totidemque feneſtræ*, are from Chaucer, H. F. B. iii. 101.

" Imageries and tabernacles
" I ſawe, and *full eke of Windowes*
" As flekis fallin in grete ſnowes, &c."

Mille fores aditúſque patent, totidémque feneſtræ.
Ampláque per tenues tranſlucent atria muros:
Excitat hîc varios plebs agglomerata ſuſurros;
Qualitèr inſtrepitant circum mulctralia bombis
Agmina muſcarum, aut texto per ovilia junco,
Dum Canis æſtivum cœli petit ardua culmen.
Ipſa quidem ſummâ ſedet ultrix matris in arce;
Auribus innumeris cinctum caput eminet olli,
Queis ſonitum exiguum trahit, atque leviſſima captat
Murmura, ab extremis patuli confinibus orbis.
Nec tot, Ariſtoride, ſervator inique juvencæ
Iſidos, immiti volvebas lumina vultu,
Lumina non unquam tacito nutantia ſomno,
Lumina ſubjectas latè ſpectantia terras.

But Chaucer ſeems to have mentioned the numerous windows as ornaments of the architecture of the Houſe, rather than with Milton's allegorical meaning. T. WARTON.

Ver. 177. Not to copy Ovid too perceptibly, Milton adopts this compariſon from Homer, which is here very happily and elegantly applied, *Il.* ii. 469. "Ηυτε μυιάων, &c." See *Parad. Loſt*, B. i. 768. Much the ſame compariſon is in *Parad. Reg.* B. iv. 15. See alſo *Il.* xvi. 641. I muſt however obſerve, that Chaucer, in the ſame argument, has the outline of the ſame compariſon, H. F. iii. 431.

"I heard a noiſe approchin blive,
"That fareth as bees don in an hive,
"Againſt ther time of outflying, &c." T. WARTON.

See the notes on *Par. Reg.* B. iv. 15. And the concluding lines of the citation from P. Fletcher's *Locuſtæ*, which I have given in the Inquiry into the Origin of Paradiſe Loſt, in the ſecond volume of this edition. TODD.

Iſtis illa ſolet loca luce carentia ſæpe
Perluſtrare, etiam radianti impervia ſoli:
Milleniſque loquax auditáque visáque linguis
Cuilibet effundit temeraria; veráque mendax
Nunc minuit, modò confictis ſermonibus auget.
Sed tamen à noſtro meruiſti carmine laudes,
Fama, bonum quo non aliud veracius ullum,
Nobis digna cani, nec te memorâſſe pigebit
Carmine tam longo; ſervati ſcilicèt Angli
Officiis, vaga diva, tuis, tibi reddimus æqua.
Te Deus, æternos motu qui temperat ignes,
Fulmine præmiſſo alloquitur, terrâque tremente:
" Fama ſiles? An te latet impia Papiſtarum
" Conjurata cohors in méque meóſque Britannos,
" Et nova ſceptrigero cædes meditata Iäcobo?"
Nec plura; illa ſtatim ſenſit mandata Tonantis,
Et, ſatis ante fugax, ſtridentes induit alas,
Induit et variis exilia corpora plumis;
Dextra tubam geſtat Temeſæo ex ære ſonoram.

Ver. 200. The voice of God is preceded by thunders and earthquakes. This is in the ſtyle of *Paradiſe Loſt*. T. Warton.

Ver. 207. *Dextra tubam geſtat Temeſæo ex ære ſonoram.*] Her brazen trumpet is from Chaucer, which is furniſhed by Æolus, H. F. B. iii. 347.

" What did this Æolus, but he
" Toke out his blake *trompe of bras*, &c."

Temeſe is a city on the coaſt of the Tyrrhene ſea, famous for its braſs. See *Odyſſ.* i. 183. Ἐς ΤΕΜΕΣΗΝ μετὰ ΧΑΛΚΟΝ, &c. And Ovid, *Metam.* xv. 707. " Themeſeſque metalla." And, ib. 52. Milton has the epithet from Ovid, *Medicam. Fac.* 41.

" Et quamvis aliquis *Temeſæa* removerit *æra*, &c."

Nec mora, jam pennis cedentes remigat auras,
Atque parum eſt curſu celeres prævertere nubes:
Jam ventos, jam ſolis equos, poſt terga reliquit:
Et primò Angliacas, ſolito de more, per urbes
Ambiguas voces, incertáque murmura, ſpargit:
Mox arguta dolos, et deteſtabile vulgat
Proditionis opus, nec non facta horrida dictu,
Authoréſque addit ſceleris, nec garrula cæcis
Inſidiis loca ſtructa ſilet; ſtupuere relatis
Et paritèr juvenes, paritèr tremuere puellæ,
Effœtique ſenes paritèr; tantæque ruinæ
Senſus ad ætatem ſubitò penetraverat omnem.
Attamen interea populi miſereſcit ab alto
Æthereus Pater, et crudelibus obſtitit auſis
Papicolûm; capti pœnas raptantur ad acres:
At pia thura Deo, et grati ſolvuntur honores;
Compita læta focis genialibus omnia fumant;
Turba choros juvenilis agit: Quintóque Novembris
Nulla dies toto occurrit celebratior anno.

Again, *Faſt*, L. v. 441. "*Temeſæaque* concrepat *æra*." See alſo *Metam.* vii. 207. T. WARTON.

Ver. 208. ———*jam pennis* cedentes *remigat* auras,] *Cedentes auras* as in *Par. Loſt*, B. ii. 842, "the *buxom air*:" Where ſee the Note. TODD.

Ver. 220. *Attamen* &c.] We are diſappointed at this abrupt ending, after curioſity and attention had been excited by the introduction of the goddeſs Fame with ſo much pomp. But young compoſers are eager to diſpatch their work. Fame is again exhibited in the next poem, written alſo at ſeventeen. T. WARTON.

In obitum Præſulis Elienſis *. Anno Ætatis 17.

ADHUC madentes rore ſqualebant genæ,
Et ſicca nondum lumina
Adhuc liquentis imbre turgebant ſalis,
Quem nuper effudi pius,
Dum mœſta charo juſta perſolvi rogo
Wintonienſis Præſulis.
Cùm centilinguis Fama, proh! ſemper mali
Cladiſque vera nuntia,
Spargit per urbes divitis Britanniæ,
Populóſque Neptuno ſatos,
Ceſſiſſe morti, et ferreis ſororibus,
Te, generis humani decus,
Qui rex ſacrorum illâ fuiſti in inſulâ
Quæ nomen Anguillæ tenet.
Tunc inquietum pectus irâ protinùs
Ebulliebat fervidâ,
Tumulis potentem ſæpe devovens deam:

* Nicholas Felton, biſhop of Ely, died Octob. 5, 1626, not many days after biſhop Andrews, before celebrated. He had been alſo maſter of Pembroke Hall, as well as biſhop Andrews; and biſhop of Briſtol. He was nominated to the ſee of Lichfield, but was tranſlated to that of Ely in 1618-9. He is ſaid to have been a pious, learned, and judicious man. See Bentham's Hiſt. of Ely Cathedral, p. 199. TODD.

Ver. 14. *Quæ nomen* Anguillæ *tenet.*] Ely, ſo called from its abundance of *eels*. Mr. Bowle cites Capgrave, "Locus ille ſive cœnobium a copia *anguillarum Hely* modo nuncupatur." *Vit. Sanct.* f. 141. b. Capgrave wrote about 1440. T. WARTON.

Nec vota Naſo in Ibida
Concepit alto diriora pectore;
Graiúſque vates parciùs
Turpem Lycambis execratus eſt dolum,
Sponſámque Neobulen ſuam.
At ecce! diras ipſe dum fundo graves,
Et imprecor neci necem,
Audîſſe tales videor attonitus ſonos
Leni, ſub aurâ, flamine:
" Cæcos furores pone; pone vitream
" Bilémque, et irritas minas:
" Quid temerè violas non nocenda numina,
" Subitòque ad iras percita?
" Non eſt, ut arbitraris eluſus miſer,
" Mors atra Noctis filia,
" Erebóve patre creta, ſive Erinnye,
" Vaſtóve nata ſub Chao:
" Aſt illa, cœlo miſſa ſtellato, Dei
" Meſſes ubique colligit;
" Animáſque mole carneâ reconditas
" In lucem et auras evocat:
" Ut cùm fugaces excitant Horæ diem,
" Themidos Joviſque filiæ;

Ver. 20. Archilochus, who killed Lycambes by the ſeverity of his iambicks. Lycambes had eſpouſed his daughter Neobule to Archilochus, and afterwards gave her to another. See Ovid's *Ibis*, v. 54. T. Warton.

And ſee Hor. *Epod.* vi. 13. Todd.

Ver. 40. *Themidos* &c.] Orpheus, *Hymn.*

Ὧραι Συγατέρες Θέμιδος καὶ Ζηνὸς ἀνάκτος.

See alſo Heſiod's *Theogony*. And Ovid, *Metam.* ii. 118, *Faſt.* i. 125. T. Warton.

" Et ſempiterni ducit ad vultus Patris:
" At juſta raptat impios
" Sub regna furvi luctuoſa Tartari,
" Sedéſque ſubterraneas."
Hanc ut vocantem lætus audivi, citò
Fœdum reliqui carcerem,
Volatiléſque fauſtus inter milites
Ad aſtra ſublimis feror:
Vates ut olim raptus ad cœlum ſenex,
Auriga currûs ignei.
Non me Boötis terruere lucidi
Sarraca tarda frigore, aut
Formidoloſi Scorpionis brachia;
Non enſis, Orion, tuus.
Prætervolavi fulgidi ſolis globum,
Longèque ſub pedibus deam
Vidi triformem, dum coërcebat ſuos

Ver. 48. *Ad aſtra ſublimis feror:*
Vates ut olim raptus ad cœlum ſenex,
Auriga currûs ignei.

Non me Boötis turruere &c.] This ſomewhat reſembles, but infinitely exceeds, the ſentiment at the beginning of Du Bartas's fourth day of the firſt week, as tranſlated by Sylveſter, *Du Bart.* 1621, p. 72.

" Pure Spirit, that rapt'ſt aboue the firmeſt ſphear,
" In fiery coach, thy faithful meſſenger.—
" O! take me vp; that, far from earth, I may,
" From ſphear to ſphear, ſee th' azure heav'ns to-day.
" Be thou my coachman, &c.
" Driue on my coach by Mars his flaming coach;
" Saturn and Luna let my wheels approach, &c." TODD.

Ver. 57. ——————— *dum* coërcebat *ſuos*
Fœnis dracones *aureis.*] As in *Il. Penſ.* v. 59.

Fræmis dracones aureis.
Erraticorum ſiderum per ordines,
Per lacteas vehor plagas,
Velocitatem ſæpe miratus novam;
Donec nitentes ad fores
Ventum eſt Olympi, et regiam cryſtallinam, et
Stratum ſmaragdis atrium.
Sed hîc tacebo; nam quis effari queat,
Oriundus humano patre,
Amœnitates illius loci? Mihi
Sat eſt in æternum frui.

" While *Cynthia checks* her *dragon* yoke." See alſo *Comus*, v. 131. Shakſpeare has " the *dragons* of the *night*," Midſ. N. Dr. A. iii. S. ii. edit. Malone, vol. ii. p. 505, where it is obſerved, that " the image of *dragons* drawing the chariot of Night is derived from the watchfulneſs of that fabled animal."—In *Comus*, we have " the *dragon watch* of unenchanted eye," v. 395; where the alluſion may be to the enchantments of Erictho, who employs the *eyes of dragons*, Lucan, lib. vi. 675. " Oculique draconum." On which paſſage the annotator obſerves, " Quibus melle tritis inuncti, oculi redduntur *impavidi adversùs nocturnas imagines*." Edit. Amſtel. Schrevelio, 1658. TODD.

Ver. 62. *Donec nitentes ad fores* &c.] Milton's natural diſpoſition, ſo conſpicuous in the *Paradiſe Loſt*, and even in his *Proſe-Works*, for deſcribing divine objects, ſuch as the bliſs of the ſaints, the ſplendour of heaven, and the muſick of the angels, is perpetually breaking forth in ſome of the earlieſt of his juvenile poems. And here more particularly in diſplaying the glories of heaven, which he locally repreſents, and clothes with the brighteſt material decorations, his fancy, to ſay nothing of the apocalypſe, was aided and enriched with deſcriptions in romances. By the way, this ſort of imagery, ſo much admired in Milton, appears to me to be much more practicable than many readers ſeem to ſuppoſe. T. WARTON.

Naturam non pati ſenium *.

HEU, quàm perpetuis erroribus acta fatiſcit
Avia mens hominum, tenebriſque immerſa profundis
Oedipodioniam volvit ſub pectore noctem!
Quæ veſana ſuis metiri facta deorum
Audet, et inciſas leges adamante perenni

* This was an academical exerciſe, written in 1628, to oblige one of the fellows of Chriſt's college, who having laid aſide the levities of poetry for the gravity and ſolidity of proſe, impoſed the boyiſh taſk on Milton, now about nineteen years old. "Quidam ædium noſtrarum Socius, qui Comitiis hiſce academicis in Diſputatione philoſophicâ reſponſurus erat, carmina ſuper quæſtionibus pro more annuo componenda, prætervectus ipſe jam diu leviculas illiuſmodi nugas, et rebus ſeriis intentior, fortè meæ puerilitati commiſit." Milton's Letter to A. Gill, dat. Cambridge, Jul. 2. 1628. Epiſt. Fam. *Proſe-Works*, ii. 566. They were printed, not for ſale, and ſent to his late ſchoolmaſter at ſaint Paul's, Alexander Gill, aforeſaid. For he adds, "Hæc quidem typis donata ad te miſi, utpote quem nôrim rerum poeticarum judicem acerrimum, et mearum candidiſſimum, &c." It is ſtill a cuſtom at Cambridge, to print the comitial verſes accompanying the publick diſputations. What a curioſity would be the ſheet with Milton's Copy! To be able to write a Latin Verſe called *Verſificari*, was looked upon as a high accompliſhment in the dark ages. This art they ſometimes applied to their barbarous philoſophy: and the practice gavé riſe to the *Tripos Verſes* at Cambridge, and the *Carmina Quadrageſimalia* at Oxford. From ſuch rude beginnings is elegance derived. T. Warton.

See the obſervation on Hakewill's treatiſe upon the ſubject here poetically deſcribed, in the Life of Milton prefixed to this edition. Todd.

Ver. 5. ——— *inciſas leges adamante perenni*] So, in a Sonnet of Drummond's:

Aſſimilare ſuis, nullóque ſolubile ſæclo
Conſilium fati perituris alligat horis!
Ergóne marceſcet ſulcantibus obſita rugis
Naturæ facies, et rerum publica mater
Omniparum contracta uterum ſterileſcet ab ævo?
Et, ſe faſſa ſenem, malè certis paſſibus ibit
Sidereum tremebunda caput? Num tetra vetuſtas,
Annorúmque æterna fames, ſqualórque, ſitúſque,
Sidera vexabunt? An et inſatiabile Tempus
Eſuriet Cœlum, rapiétque in viſcera patrem?
Heu, potuitne ſuas imprudens Jupiter arces
Hoc contra munîſſe nefas, et Temporis iſto
Exemiſſe malo, gyróſque dediſſe perennes?
Ergo erit ut quandoque ſono dilapſa tremendo
Convexi tabulata ruant, atque obvius ictu
Stridat uterque polus, ſuperâque ut Olympius aulâ
Decidat, horribiliſque retectâ Gorgone Pallas;
Qualis in Ægæam proles Junonia Lemnon

" Eternal lights! though *adamantine laws*
" Of Deſtinies to move ſtill you ordain,
" Turn hither all your eyes, &c." TODD.

Ver. 9. ——— *et rerum* publica mater
Omniparum contracta uterum *ſterileſcet ab ævo?*]
Compare Shakſpeare's *Timon of Athens*, A. iv. S. iii. of the earth:

——— " *Common mother*, thou
" Whoſe *womb unmeaſurable*, and infinite breaſt
" Teems, and feeds all —" TODD.

Ver. 23. *Qualis in Ægæam* &c.] See before, *El.* vii. 81.
" Sic dolet amiſſum *proles Junonia* cœlum, &c."
And *Par. Loſt*, B. i. 740.
" Men call'd him Mulciber, and how he fell
" From heaven, they fabled, &c. ——

Deturbata ſacro cecidit de limine cœli?
Tu quoque, Phœbe, tui caſus imitabere nati;
Præcipiti curru, ſubitâque ferere ruinâ
Pronus, et extinctâ fumabit lampade Nereus,
Et dabit attonito feralia ſibila ponto.
Tunc etiam aërei divulſis ſedibus Hæmi
Diſſultabit apex, imóque alliſa barathro
Terrebunt Stygium dejecta Ceraunia Ditem,
In ſuperos quibus uſus erat, fraternáque bella.
At Pater Omnipotens, fundatis fortiùs aſtris,
Conſuluit rerum ſummæ, certóque peregit
Pondere fatorum lances, atque ordine ſummo
Singula perpetuum juſſit ſervare tenorem.
Volvitur hinc lapſu mundi rota prima diurno;
Raptat et ambitos ſociâ vertigine cœlos.
Tardior haud ſolito Saturnus, et acer ut olim
Fulmineum rutilat criſtatâ caſſide Mavors.
Floridus æternum Phœbus juvenile coruſcat,
Nec fovet effœtas loca per declivia terras
Devexo temone Deus; ſed, ſemper amicâ
Luce potens, eadem currit per ſigna rotarum.
Surgit odoratis paritèr formoſus ab Indis,
Æthereum pecus albenti qui cogit Olympo,

" Dropt from the zenith like a falling ſtar
" On Lemnos the Ægean iſle."

In the laſt line Bentley reads, " On Lemnos *thence his iſle*." But, to ſay no more, *Ægean* is perhaps aſcertained by our Latin text.
T. Warton.

Ver. 34. *Conſuluit rerum ſummæ,*] So, in *Par. Loſt*, B. vi, 673, the Almighty Father is repreſented

" Conſulting on the ſum of things." Todd.

Manè vocans, et ſerus agens in paſcua cœli;
Temporis et gemino diſpertit regna colore.
Fulget, obitque vices alterno Delia cornu,
Cæruleúmque ignem paribus complectitur ulnis.
Nec variant elementa fidem, ſolitóque fragore
Lurida perculſas jaculantur fulmina rupes.
Nec per inane furit leviori murmure Corus,
Stringit et armiferos æquali horrore Gelonos
Trux Aquilo, ſpirátque hyemem, nimbóſque volutat.
Ut'que ſolet, Siculi diverberat ima Pelori
Rex maris, et raucâ circumſtrepit æquora conchâ
Oceani Tubicen, nec vaſtâ mole minorem
Ægæona ferunt dorſo Balearica cete.
Sed neque, Terra, tibi ſæcli vigor ille vetuſti
Priſcus abeſt, ſervátque ſuum Narciſſus odorem,
Et puer ille ſuum tenet, et puer ille, decorem,
Phœbe, tuúſque, et, Cypri, tuus; nec ditior olim
Terra datum ſceleri celavit montibus aurum

Ver. 51. *Nec variant* elementa fidem,] Claudian, *De Rapt. Proſerp.* i. 42.

" Pœnè reluctatis iterùm pugnantia rebus
" Rupiſſent *elementa fidem.*" TODD.

Ver. 63. Hyacinth the favourite boy of Phœbus, Adonis of Venus. Both, like Narciſſus, converted into flowers.
T. WARTON.

Ver. 64. *Terra datum ſceleri celavit montibus aurum*
Conſcia, vel ſub aquis gemmas.] See *El.* v. 77. And *Comus*, 718.

——— " in her own loins
" She hutch'd th' all-worthipt ore, &c."

Conſcia, vel ſub aquis gemmas. Sic denique in ævum
Ibit cunctarum ſeries juſtiſſima rerum;
Donec flamma orbem populabitur ultima, latè
Circumplexa polos, et vaſti culmina cœli;
Ingentique rogo flagrabit machina mundi *.

Again, ibid. 732.

—— " And the unfought diamonds
" Would ſo imblaze the forehead of the deep, &c."

T. Warton.

* This poem is replete with fanciful and ingenious alluſions. It has alſo a vigour of expreſſion, a dignity of ſentiment, and elevation of thought, rarely found in very young writers.

T. Warton.

De Ideâ Platonicâ quemadmodum Ariſtoteles intellexit *.

DICITE, ſacrorum præſides nemorum deæ;
Túque, O noveni perbeata numinis
Memoria mater, quæque in immenſo procul
Antro recumbis, otioſa Æternitas,
Monumenta ſervans, et ratas leges Jovis,
Cœlique faſtos, atque ephemeridas Deûm;
Quis ille primus, cujus ex imagine

* I find this poem inſerted at full length, as a ſpecimen of unintelligible metaphyſicks, in a ſcarce little book of univerſal burleſque, much in the manner of Tom Brown, ſeemingly publiſhed about the year 1715, and intitled "An Eſſay towards the *Theory* of the *intelligible world* intuitively conſidered. Deſigned for forty-nine Parts, &c. by *Gabriel John*. Enriched with a faithful account of his ideal voyage, and illuſtrated with poems by ſeveral hands; as likewiſe with other ſtrange things, not inſufferably clever, nor furiouſly to the purpoſe. Printed in the year One thouſand ſeven hundred et cætera." T. Warton.

Ver. 3. This is a ſublime perſonification of Eternity. And there is a great reach of imagination in one of the conceptions which follows, that the original archetype of Man may be a huge giant, ſtalking in ſome remote unknown region of the earth, and lifting his head ſo high as to be dreaded by the gods, &c. v. 21.

"Sive in remota forte terrarum plaga
"Incedit ingens *hominis archetypus* gigas,
"Et diis tremendus erigit celſum caput,
"Atlante major portitore ſiderum, &c." T. Warton.

In the opening of this poem there is ſome reſemblance to Claudian, *De Laud. Stil.* ii. 424.

"Eſt ignota procul, noſtræque impervia menti,
"Vix adeunda deis, annorum ſqualida Mater,
"Immenſi ſpelunca ævi, &c." Todd.

Natura ſolers finxit humanum genus,
Æternus, incorruptus, æquævus polo,
Unúſque et univerſus, exemplar Dei?
Haud ille Palladis gemellus innubæ
Interna proles inſidet menti Jovis;
Sed quamlibèt natura ſit communior,
Tamen ſeorsùs extat ad morem unius,
Et, mira, certo ſtringitur ſpatio loci:
Seu ſempiternus ille ſiderum comes
Cœli pererrat ordines decemplicis,
Citimúmve terris incolit lunæ globum:
Sive, inter animas corpus adituras ſedens,
Oblivioſas torpet ad Lethes aquas:
Sive in remotâ fortè terrarum plagâ

Ver. 11. *Haud ille Palladis gemellus innubæ* &c.] "This aboriginal Man, the twin-brother of the virgin Pallas, does not remain in the brain of Jupiter where he was generated; but, although partaking of Man's common nature, ſtill exiſts ſomewhere by himſelf, in a ſtate of ſingleneſs and abſtraction, and in a determinate place. Whether among the ſtars, &c." T. Warton.

Ver. 13. "Quamlibet *ejus* natura ſit communior," that is, *communis*. T. Warton.

Ver. 15. "Et (*res* mira!) certo, &c." T. Warton.

Ver. 19. See Virgil, *Æn.* vi. 713.

—— "animæ, quibus altera fato
"Corpora debentur, Lethæi ad fluminis undam,
"Æternos latices et longa oblivia potant."

But this is Plato's philoſophy, *Phæd.* Opp. 1590. p. 400. C. col. 1. T. Warton.

Ver. 21. *Sive in remotâ* &c.] See Heſiod, *Theog.* 731, 746, et ſeq. And compare Virgil, *Æn.* iv. 480.

Incedit ingens hominis archetypus gigas,
Et diis tremendus erigit celſum caput,
Atlante major portitore ſiderum.
Non, cui profundum cæcitas lumen dedit,
Dircæus augur vidit hunc alto ſinu;
Non hunc ſilente nocte Plëiones nepos
Vatum ſagaci præpes oſtendit choro;
Non hunc ſacerdos novit Aſſyrius, licèt
Longos vetuſti commemoret atavos Nini,
Priſcúmque Belon, inclytúmque Oſiridem.
Non ille, trino glorioſus nomine,

" Oceani finem juxta ſolemque cadentem
" Ultimus Æthiopum locus eſt, ubi maximus Atlas
" Axem humero torquet ſtellis ardentibus aptum."
RICHARDSON.

Ver. 23. *Et* diis] The edition of 1673 reads " Et *iis*," an errour of the preſs. TODD.

Ver. 25. Tireſias of Thebes. T. WARTON.

Ver. 27. ——— *Plëiones nepos*] Mercury. Ovid, *Epiſt. Heroid.* xv. 62. " Atlantis magni *Pleioneſque nepos*." And *Metam.* ii. 743. " Atlantis *Pleioneſque nepos*." See alſo, *Faſt.* B. v. 83. 663. T. WARTON.

Ver. 29. *Non hunc ſacerdos novit Aſſyrius*,] Sanchoniathon, the eldeſt of the profane hiſtorians. His exiſtence is doubted by Dodwell, and other writers. T. WARTON.

His exiſtence, however, is believed by Fourmont, and by other writers. TODD.

Ver. 32. ——— *trino glorioſus nomine*,
Ter magnus Hermes,] Hermes Triſmegiſtus, an Egyptian philoſopher, who lived ſoon after Moſes, as Mr. Warton obſerves: " *Thrice-great* Hermes," *Il. Penſ.* v. 88. Suidas ſays he was ſo called, becauſe he was a philoſopher, a prieſt, and a king. TODD.

Ter magnus Hermes, ut ſit arcani ſciens,
Talem reliquit Iſidis cultoribus.
At tu, perenne ruris Academi decus,
(Hæc monſtra ſi tu primus induxti ſcholis,)
Jam jam poetas, urbis exules tuæ,
Revocabis, ipſe fabulator maximus;
Aut inſtitutor ipſe migrabis foras.

Ver. 35. *At tu perenne* &c.] "You, Plato, who expelled the poets from your republick, muſt now bid them return, &c." See Plato's *Timæus* and *Protagoras*. Plato and his followers communicated their notions by emblems, fables, ſymbols, parables, allegories, and a variety of myſtical repreſentations. Our author characteriſes Plato, *Par. Reg.* B. iv. 295. T. WARTON.

Ver. 36. ——————— induxti *ſcholis*,] Edit. 1673, "*induxit* ſcholis," another errour of the preſs. TODD.

Ad Patrem *.

NUNC mea Pierios cupiam per pectora fontes
Irriguas torquere vias, totúmque per ora
Volvere laxatum gemino de vertice rivum;
Ut, tenues oblita sonos, audacibus alis
Surgat in officium venerandi Musa parentis.
Hoc utcunque tibi gratum, pater optime, carmen
Exiguum meditatur opus; nec novimus ipsi
Aptiùs à nobis quæ possiunt munera donis
Respondere tuis, quamvis nec maxima possint
Respondere tuis, nedum ut par gratia donis
Esse queat, vacuis quæ redditur arida verbis.
Sed tamen hæc nostros ostendit pagina census,
Et quod habemus opum chartâ numeravimus istâ,
Quæ mihi sunt nullæ, nisi quas dedit aurea Clio,
Quas mihi semoto somni peperere sub antro,
Et nemoris laureta sacri Parnassides umbræ.
Nec tu vatis opus divinum despice carmen,

* According to Aubrey's manuscript Life of Milton, Milton's father, although a scrivener, was not apprenticed to that trade: he says he was bred a scholar and of Christ Church Oxford, and that he took to trade in consequence of being disinherited. Milton was therefore writing to his father in a language which he understood. Aubrey adds, that he was very ingenious, and delighted in musick, in which he instructed his son John: that he died about 1647, and was interred in Cripplegate church, from his house in Barbican. MS. *Ashm.* See Note on v. 66. below. T. Warton.

Ver. 16. See the Notes on v. 92. *Mansus.* Todd.

Ver. 17. Here begins a fine panegyrick on poetry. T. Warton.

Quo nihil æthereos ortus, et ſemina cœli,
Nil magis humanam commendat origine mentem,
Sancta Promethëæ retinens veſtigia flammæ.
Carmen amant ſuperi, tremebundáque Tartara carmen
Ima ciere valet, divóſque ligare profundos,
Et triplici duro Manes adamante coercet.
Carmine ſepoſiti retegunt arcana futuri
Phœbades, et tremulæ pallentes ora Sibyllæ:
Carmina ſacrificus ſollennes pangit ad aras,

Ver. 21. ——————— *tremebundáque Tartara carmen*
Ima ciere valet, divóſque ligare profundos,
Et triplici duro Manes adamante coercet.] As in *Il Penſ.* v. 106.

" Such notes as, warbled to the ſtring,
" Drew iron tears down Pluto's cheek,
" And made Hell grant what love did ſeek."

And below, of Orpheus, v. 54. Where ſee the Note. T. WARTON.

Compare alſo Valerius Fl. iii. 407.

" Infontes errore luit, culpamque remittens
" Carmina turbatos volvit placantia Manes." TODD.

Ver. 25. *Phœbades,*] The prieſteſſes of Apollo's temple at Delphi, who always delivered their oracles in verſe. Our author here recollected the *Ion* of Euripides. To Phemonoe, one of the moſt celebrated of theſe poetical ladies, the Greeks were indebted for hexameters. Others found it more commodious to ſing in the ſpecious obſcurity of the Pindarick meaſure. Homer is ſaid to have borrowed many lines from the reſponſes of the prieſteſs Daphne, daughter of Tireſias. It was ſuſpected, that perſons of diſtinguiſhed abilities in poetry were ſecretly placed near the oracular tripod, who immediately clothed the anſwer in a metrical form, which was almoſt as ſoon conveyed to the prieſteſs in waiting. *Phabas* is a word in Ovid. And Caſſandra, a propheteſs, is called *Phœbas*, Amor. ii. viii. 12. And *Triſt.* ii. 400. See our author, before, *El.* vi. 73. T. WARTON.

Aurea ſeu ſternit motantem cornua taurum;
Seu cùm fata ſagax ſumantibus abdita fibris
Conſulit, et tepidis Parcam ſcrutatur in extis.
Nos etiam, patrium tunc cùm repetemus Olympum,
Æternæque moræ ſtabunt immobilis ævi,
Ibimus auratis per cœli templa coronis;
Dulcia ſuaviloquo ſociantes carmina plectro,
Aſtra quibus, geminique poli convexa, ſonabunt.
Spiritus et rapidos qui circinat igneus orbes,
Nunc quoque ſidereis intercinit ipſe choreis
Immortale melos, et inenarrabile carmen;
Torrida dum rutilus compeſcit ſibila Serpens,
Demiſsóque ferox gladio manſueſcit Orion;
Stellarum nec ſentit onus Maurufius Atlas.
Carmina regales epulas ornare ſolebant,
Cùm nondum luxus, vaſtæque immenſa vorago
Nota gulæ, et modico ſpumabat cœna Lyæo.
Tum, de more ſedens feſta ad convivia vates,
Æſculeâ intonſos redimitus ab arbore crines,
Heroúmque actus, imitandáque geſta canebat,

Ver. 37. *Immortale melos*, &c.] See *Lycidas*, v. 176. T. Warton.

Ver. 41. *Carmina regales epulas* &c.] Vida, *Poetic.* i. 542.

——— "Quæ primùm Fauni Vatésque canebant,
"Carmina mortales paſſim didicere per urbes,
"Poſt epulas laudes heroum et facta canentes." Bowle.

See alſo Homer, *Odyſſ.* xvii. 270.

——— ἐν δὲ τε φόρμιγξ
Ηπύει, ἣν ἔρα δαιτὶ θεοὶ ποίησαν ἑταίρην. Todd.

Ver. 44. *Tum, de more* &c.] See Homer, *Odyſſ.* viii. 65. Todd.

Et chaos, et poſiti latè fundamina mundi,
Reptantéſque deos, et alentes numina glandes,
Et nondum Ætnæo quæſitum fulmen ab antro.
Denique quid vocis modulamen inane juvabit,
Verborum ſenſúſque vacans, numerique loquacis?
Silveſtres decet iſte choros, non Orphea, cantus,
Qui tenuit fluvios, et quercubus addidit aures,
Carmine, non citharâ; ſimulachráque functa canendo
Compulit in lacrymas: Habet has à carmine laudes.

Nec tu perge, precor, ſacras contemnere Muſas,
Nec vanas inopéſque puta, quarum ipſe peritus
Munere mille ſonos numeros componis ad aptos;
Millibus et vocem modulis variare canoram
Doctus, Arionii meritò ſis nominis hæres.
Nunc tibi quid mirum, ſi me genuiſſe poetam

Ver. 52. *Silveſtres* &c.] He alludes to the Song of Orpheus, in Apollonius Rhodius, i. 277. He "ſung of *Chaos* to the *Orphean* Lyre," *Par. Loſt*. B. iii. 17. See alſo Onomacritus, *Argon*. v. 438. T. WARTON.

Ver. 53. ——— *quercubus addidit aures*, &c.] See *Par. Loſt*, B. vii. 35. And Manilius, v. 321. "Et ſilvis addidit aures." RICHARDSON.

Ver. 54. ——— *ſimulachráque functa*] So of Orpheus, going down to Hell, Ovid, *Metam*. x. 14. "Perque leves populos, *ſimulacraque functa* ſepulcris, &c." Our author adds, "Compulit in lacrymas." So Ovid, continuing the ſame ſtory, ibid. 45.

"Tum primum *lacrymis* victarum carmine fama eſt
"Eumenidum maduiſſe genas, &c."

Here we have,

"Drew iron tears down Pluto's cheek." T. WARTON.

Contigerit, charo ſi tam propè ſanguine junĉti
Cognatas artes, ſtudiumque affine, ſequamur?
Ipſe volens Phœbus ſe diſpertire duobus,
Altera dona mihi, dedit altera dona parenti;
Dividuúmque Deum, genitórque puérque, tenemus.

Ver. 66. Dividuúmque *Deum, genitórque puérque, tenemus.*] The topick of perſuaſion is happily ſelected. *Dividuus* our author has twice angliciſed in *Paradiſe Loſt*, B. vii. 382, and B. xii. 86. *Dividuus* is an Ovidian adjective, *Amor.* i. v. 10. "Candida *dividua* colla tegente coma." Ibid. ii. x. 10. "*Dividuumque* tenent alter et alter amor." And ſee *Art. Amator.* ii. 488. *Metam.* ii. 682; and Note, *On Time*, v. 12.

Milton's father was well ſkilled in muſick. Philips ſays, that he compoſed an *In nomine* of forty parts, for which he was honoured with a gold chain and medal by a Poliſh prince, to whom he preſented it. He is mentioned by Wood in his manuſcript History of Engliſh Muſicians. "John Milton, a muſician living in the reigne of queene Elizabeth, James i. Charles i. We have ſome of his compoſitions in the publick muſicke ſchoole at Oxford." MSS. *Muſ. Aſhm.* D. 19. 4to. Among the Pſalm-tunes, publiſhed by Thomas Ravenſcroft in 1633, are many with the name of John Milton; more particularly, that common one called York tune, the tenour part of which was ſuch a favourite, as to be uſed by nurſes for a lullaby, and as a chime-tune for churches. He has ſeveral ſongs for five voices, in "The *Teares* or *lamentations of a ſorrowfull ſoule*, compoſed with muſical ayres and ſongs both for voices and divers inſtruments," containing alſo compoſitions by Bird, Bull, Orlando Gibbons, Dowland the luteniſt, Ferraboſco, Coperario, Weelks, Wilbye, and others the moſt celebrated maſters of the times, written and publiſhed by ſir William Leighton, knight, a gentleman-penſioner, and a good muſician, in 1614*. He has a madrigal for five [ſix] voices, among the numerous contributions of the moſt capital perform-

* There is an edition of the poem in 1612, 4to. He wrote alſo a poem called *Virtus Triumphant*, &c. Publiſhed in 1603.

Tu tamen ut humules teneras odiſſe Camœnas,
Non odiſſe reor; neque enim, pater, ire jubebas
Quà via lata patet, quà pronior area lucri,
Certáque condendi fulget ſpes aurea nummi: 70
Nec rapis ad leges, malè cuſtoditáque gentis
Jura, nec inſultis damnas clamoribus aures;

ers, in the *Triumphs of Oriana*, publiſhed by Morley in 1601. See Note on *Comus*, v. 495. This collection is ſaid to have been planned by the earl of Nottingham, lord High Admiral; who, with a view to ſoothe queen Elizabeth's deſpair for the recent execution of Lord Eſſex by flattering her prepoſterous vanity, gave for a prize-ſubject to the beſt poets and muſicians, whom he liberally rewarded, the beauty and accompliſhments of his royal miſtreſs, now a decrepit virgin on the brink of ſeventy. But maiden queens are in perpetual bloom. T. Warton.

I take this occaſion to obſerve, in conſequence of the hiſtorical anecdote at the cloſe of the preceding note, that the original warrant for the execution of Lord Eſſex, ſigned with the *trembling* hand of his royal miſtreſs, is now in the Marquis of Staffford's collection of papers and records, which belonged to the late Duke of Bridgewater, and formerly belonged to his Grace's illuſtrious anceſtor Sir Thomas Egerton, Elizabeth's Lord Keeper of the Great Seal, and James the firſt's Lord Chancellor. Mr. Warton has taken no notice of the *poetical* attempts made by Milton's father. See however the Life of Milton, prefixed to this edition. Todd.

Ver. 71. He had Ovid in his head. *Amor.* i. xv. 5.

" Non me verboſas leges edifcere, nec me
" Ingrato vocem proſtituiſſe foro, &c."

He ſpeaks with a like contempt for the ſtudy of the Law to Hartlib, *Tract. Educat.* " Some, allured to the *Trade* of Law, grounding their purpoſes not on the prudent and heavenly contemplation of juſtice and equity which was never taught them, but on the promiſing and pleaſing thoughts of litigious terms, fat contentions, and flowing fees." T. Warton.

Sed, magis excultam cupiens diteſcere mentem,
Me procul urbano ſtrepitu, ſeceſſibus altis
Abductum, Aoniæ jucunda per otia ripæ,
Phœbæo lateri comitem ſinis ire beatum.
Officium chari taceo commune parentis;
Me poſcunt majora: tuo, pater optime, ſumptu
Cùm mihi Romuleæ patuit facundia linguæ,
Et Latii veneres, et quæ Jovis ora decebant
Grandia magniloquis elata vocabula Graiis,
Addere ſuaſiſti quos jactat Gallia flores;
Et quam degeneri novus Italus ore loquelam
Fundit, barbaricos teſtatus voce tumultus;
Quæque Palæſtinus loquitur myſteria vates.
Denique quicquid habet cœlum, ſubjectáque cœlo

Ver. 74. *Me procul urbano ſtrepitu*, &c.] He thus writes, in his epiſtle to his preceptor Thomas Young, dated in 1628: "*Ab urbano ſtrepitu* ſubducam me pauliſper." Bowle.

Ver. 75. Aubrey, in Milton's manuſcript Life, ſays that he "was 10 yeares old by his picture, and *then a poet*." The picture is that by Cornelius Janſen. T. Warton.

Ver. 84. —— barbaricos *teſtatus voce tumultus*;] The pure Roman language was corrupted, ſays Mr. Warton, by *Barbarick*, or *Gothick*, invaders. *Barbarick* occurs in *Par. Loſt*, B. ii. 4. And the etymology of the word has been thus explained. "Bruce has ſhown, that *Barbarick*, *Barbarine*, and *Barberin*, are names derived from *Berber*, or *Barbar*, the native name of the coaſt of the Troglodítick, Ichthyophagi, and Shepherds. It goes down the whole weſtern coaſt of the Red Sea. The Egyptians hated and feared them. It was, therefore, in Egypt a term both of dread and contumely; in which ſenſe it paſſed to the Greeks, and from them to the Romans." Dr. Vincent's *Periplus of the Egyptian Sea: Part the firſt*, &c. 1800. p. 103. Todd.

Terra parens, terræque et cœlo interfluus aer,
Quicquid et unda tegit, pontique agitabile marmor,
Per te nôſſe licet, per te, ſi nôſſe libebit:
Dimotâque venit ſpectanda ſcientia nube,
Nudáque conſpicuos inclinat ad oſcula vultus,
Ni fugiſſe velim, ni ſit libâſſe moleſtum.
I nunc, confer opes, quiſquis maleſanus avitas
Auſtriaci gazas, Perſianaque regna, præoptas.
Quæ potuit majora pater tribuiſſe, vel ipſe
Jupiter, excepto, donâſſet ut omnia, cœlo?
Non potiora dedit, quamvis et tuta fuiſſent,
Publica qui juveni commiſit lumina nato,
Atque Hyperionios currus, et fræna diei,
Et circùm undantem radiatâ luce tiaram.
Ergo ego, jam doctæ pars quamlibet ima catervæ,
Victrices hederas inter lauróſque ſedebo;
Jámque nec obſcurus populo miſcebor inerti,
Vitabúntque oculos veſtigia noſtra profanos.
Eſte procul, vigiles Curæ, procul eſte, Querelæ,
Invidiæque acies tranſverſo tortilis hirquo,

Ver. 93. I nunc, confer opes,] Ovid, *Epiſt. Heroid.* xii. 204.

" *I nunc*, Siſyphias, improbe, *confer opes.*" T. Warton.

Ver. 101. *Ergo ego*, &c.] Hor. *Od.* I. i. 29.

" Me doctarum ederæ præmia frontium
" Diis miſcent ſuperis: me gelidum nemus
" Nympharumque leves cum Satyris chori
" Secernunt populo." Richardson.

Ver. 106. *Invidiæque acies tranſverſo tortilis hirquo,*] The beſt comment on this line, as Mr. Richardſon and Mr. Warton

Sæva nec anguiferos extende, Calumnia, rictus;
In me triſte nihil, fœdiſſima turba, poteſtis,
Nec veſtri ſum juris ego; ſecuráque tutus
Pectora, vipereo gradiar ſublimis ab ictu.
At tibi, chare pater, poſtquam non æqua merenti
Poſſe referre datur, nec dona rependere factis,
Sit memorâſſe ſatis, repetitáque munera grato
Percenſere animo, fidæque reponere menti.
Et vos, O noſtri, juvenilia carmina, luſus,
Si modò perpetuos ſperare audebitis annos,
Et domini ſupereſſe rogo, lucémque tueri,
Nec ſpiſſo rapient oblivia nigra ſub Orco;
Forſitan has laudes, decantatúmque parentis
Nomen, ad exemplum, ſero ſervabitis ævo*.

have both remarked, is the following deſcription of envy, raiſed to the higheſt pitch, in *Par. Loſt*, B. iv. 502.

——— " Aſide the Devil turn'd
" For envy, yet with jealous leer malign
" Ey'd them aſkance." TODD.

* Such productions of true genius, with a natural and noble conſciouſneſs anticipating its own immortality, are ſeldom found to fail. T. WARTON.

Ad Salfillum, *Poetam Romanum, ægrotantem* *.

Scazontes.

O MUSA, greſſum quæ volens trahis claudum,
Vulcanióque tarda gaudes inceſſu,
Nec ſentis illud in loco minus gratum,
Quàm cùm decentes flava Dëiope ſuras
Alternat aureum ante Junonis lectum;

* Giovanni Salfilli had complimented Milton at Rome in a Latin tetraſtich, for his Greek, Latin, and Italian, poetry. Milton, in return, ſent theſe elegant Scazontes to Salfilli when indiſpoſed. T. Warton.

Ver. 1. *O Muſa*, greſſum *quæ volens trahis* claudum.] Mr. Bowle here cites Angelinus Gazæus, a Dutch poet, in *Pia Hilaria*. Antv. 1629. p. 79.

" *Subclaudicante* tibiâ redi, *Scazon*."

It is an indiſpenſable rule, which Milton has not here always obſerved, that the Scazon is to cloſe with a ſpondee preceded by an iambus. T. Warton.

Mr. Bowle adds from the *Affaniæ* of Ch. Fitz-Geoffrey, L. ii. ſign. F. 3. b. 1601. *Scazontes*.

" Adeſte *Scazon*, melleum genus metri,
" Suavè *claudicans Iambicum* carmen."

Milton, however regardleſs of the indiſpenſable Latin Canon, might perhaps think himſelf countenanced by the licence admitted into Greek Scazons. See Hephæſtion. Todd.

Ver. 4. *Quàm cùm decentes flava Dëiope* &c.] As the Muſes ſing about the altar of Jupiter, in *Il. Penſ.* v. 47. This pagan theology is applied in *Paradiſe Loſt*; of the angels, B. v. 161.

——— " and with ſongs,
" And choral ſymphonies, day without night,
" *Circle* his *throne* rejoycing." T. Warton.

Ver. 5. *Alternat*] Compare *Par. L.* B. v. 162, and the note on the word *alternate*. Todd.

Adeſdum, et hæc s'is verba pauca Salſillo
Refer, Camœna noſtra cui tantum eſt cordi,
Quámque ille magnis prætulit immeritò divis.
Hæc ergo alumnus ille Londini Milto,
Diebus hiſce qui ſuum linquens nidum,
Polique tractum, peſſimus ubi ventorum,
Inſanientis impoténſque pulmonis,
Pernix anhela ſub Jove exercet flabra,
Venit feraces Itali ſoli ad glebas,
Viſum ſuperbâ cognitas urbes famâ,
Viróſque, doctæque indolem juventutis.
Tibi optat idem hic fauſta multa, Salſille,
Habitúmque feſtò corpori penitùs ſanum;
Cui nunc profunda bilis infeſtat renes,
Præcordiiſque fixa damnosùm ſpirat;
Nec id pepercit impia, quòd tu Romano
Tam cultus ore Leſbium condis melos.
O dulce divûm munus, O Salus, Hebes
Germana! Tuque, Phœbe, morborum terror,
Pythone cæſo, ſive tu magis Pæan
Libentèr audis, hic tuus ſacerdos eſt.
Querceta Fauni, vóſque rore vinoſo

Ver. 23. *O dulce divûm munus*, &c.] I know not any finer modern Latin lyrick poetry, than from this verſe to the end. The cloſe which is digreſſional, but naturally riſes from the ſubject, is perfectly antique. T. Warton.

Ver. 25. ——— ſive tu magis Pæan
Libentèr audis,] So, in *Epitaph. Damon.* 209. "*Sive æquior* audis *Diodatus.*" He has transferred this claſſical expreſſion into *Par. Loſt*, B. iii. 7. Where ſee the note. Todd.

Ver. 27. *Querceta Fauni*, &c.] Faunus was one of the deities

Colles benigni, mitis Evandri ſedes,
Siquid ſalubre vallibus frondet veſtris,
Levamen ægro ferte certatim vati.
Sic ille, charis redditus rursùm Muſis,
Vicina dulci prata mulcebit cantu.
Ipſe inter atros emirabitur lucos
Numa, ubi beatum degit otium æternum,
Suam reclinis ſemper Ægeriam ſpectans.
Tumidúſque et ipſe Tibris, hinc delinitus,
Spei favebit annuæ colonorum;
Nec in ſepulchris ibit obſeſſum reges,
Nimiùm ſiniſtro laxus irruens loro:

brought by Evander into Latium, according to Ovid, *Faſt*, B. v. 99. This is a poetical addreſs to Rome. T. WARTON.

Ver. 28. ——— mitis *Evandri ſedes,*] The epithet *mitis* is finely characteriſtick of Evander. T. WARTON.

Ver. 33. *Ipſe inter atros emirabitur lucos* &c.] Very near the city of Rome, in the middle of a gloomy grove, is a romantick cavern with a ſpring, where Numa is fabled to have received the Roman laws from his wife Egeria, one of Diana's Nymphs. The grove was called *nemus Aricinum*, and ſometimes *Lucus Egeriæ et Camænarum*, and the ſpring *Fons Egeriæ*. See Ovid's *Faſt.* iii. 275. And, when Numa died, Egeria is ſaid to have retired hither, to lament his death. See Ovid, *Metam.* xv. 487. On theſe grounds Milton builds the preſent beautiful fiction, that Numa, ſtill living in this dark grove in the perpetual contemplative enjoyment of his Egeria, from thence will liſten with wonder to the poetry of the neighbouring bard. This place is much frequented in ſultry weather by the people of Rome, as a cool retreat. See Montfauc. *Diar. Ital.* c. xi. p. 152. edit. 1702. Milton might have viſited it while at Rome. T. WARTON.

Ver. 38. *Nec in ſepulchris ibit obſeſſum reges,*
Nimiùm ſiniſtro laxus irruens loro:] This was Horace's inundation of the Tiber, *Od.* i. ii. 18.

Sed fræna meliùs temperabit undarum,
Aduſque curvi ſalſa regna Portumni.

——— " *vagus* et *ſiniſtra*
" Labitur ripa."

For the left ſide, being on a declivity, was ſoon overflowed. See ibid. v. 15.

" Ire dejectum monumenta regis." T. WARTON.

*MANSUS**.

Joannes Baptiſta Manſus, Marchio Villenſis, vir ingenii laude, tum literarum ſtudio, nec non et bellicâ virtute, apud Italos clarus in primis eſt. Ad quem Torquati Taſſi Dialogus extat De Amicitia ſcriptus; erat enim Taſſi amiciſſimus; ab quo etiam inter Campaniæ principes celebratur, in illo poemate cui titulus GERUSALEMME CONQUISTATA, lib. 20.

" Fra cavalier magnanimi, è corteſi,
" Riſplende il *MANSO.*"

Is authorem Neapoli commorantem ſummâ benevolentiâ proſecutus eſt, multâque ei detulit humanitatis officia. Ad hunc itaque hoſpes ille, antequam ab eâ urbe diſcederet, ut ne ingratum ſe oſtenderet, hoc carmen miſit.

HÆC quoque, Manſe, tuæ meditantur carmina laudi
Pierides, tibi, Manſe, choro notiſſime Phœbi;

* At Naples Milton was introduced to Giovanni Battiſta Manſo, marquis of Villa. See *Proſe-works*, vol. ii. 332. Milton at leaving Naples ſent this poem to Manſo. He was a nobleman of diſtinguiſhed rank and fortune, had ſupported a military character with high reputation, of unblemiſhed morals, a polite ſcholar, a celebrated writer, and an univerſal patron. It was among his chief honours, that he had been the friend of Taſſo: and this circumſtance, above all others, muſt have made Milton

Quandoquidem ille alium haud æquo eſt dignatus honore,
Poſt Galli cineres, et Mecænatis Hetruſci.

ambitious of his acquaintance. He is not only complimented by name in the twentieth Canto of the *Geruſalemme*, but Taſſo addreſſed his Dialogue on Friendſhip to Manſo, "*Il Manſo*, overo Dell' Amicitia. Dialogo del Sig. Torquato *Taſſo*. Al molte illuſtre Sig. Giovanni Battiſta *Manſo*. In Napoli, Appreſſo Gio. Iacomo Carlino, et Antonio Pace, 1596." In quarto. Beſide a Dedication expreſſing the ſincereſt regard and attachment, five Sonnets from Taſſo to Manſo are prefixed, and Manſo is one of the interlocutors. Manſo in return wrote the *Life of Taſſo*, publiſhed in 1621. And, as it here ſeems, *of Marino*. See v. 17 to v. 21 of this poem. Among Manſo's other works, are, "*Erocallia*, in Ven. 1628." In twelve Dialogues. And "*I Paradoſſi*, 1608." He died in 1645, aged 84. T. Warton.

The *Paradoſſi* ſhould be more fully deſcribed. They are entitled "I Paradoſſi overo dell' Amore, Dialogi di G. B. Manſo;" and conſiſt of five Dialogues, in all of which Taſſo is one of the ſpeakers. Some particulars of Manſo's family may be found in this entertaining volume. Manſo was likewiſe a very pleaſing poet. See his *Rime*, 1635, 12mo. There are two letters from Loredano to Manſo, the former of which relates to Manſo's *Life of Marino*, in "Lettere del Sigr. G. F. Loredano, edit. Bruxelles, 1708," pp. 121, 195. Manſo was then writing the Life, and Loredano expreſſes his high expectations of it: "La vita del *Marino* fu un' aborto di poche hore: *quella di V. S. ſara un parto, tanto più perfetto, quanto più favorito del tempo:* ſe bene la divinità del ſuo ingegno, anche ne' momenti sà operare meraviglie."—Loredano had written a Life of Marino, which he here modeſtly calls "*un aborto di poche hore.*" Mr. Walker, in an appendix to his Hiſtorical Memoir on Italian tragedy, has given a very elegant and intereſting illuſtration, entitled "An attempt to aſcertain the ſite of the Villa near Naples, in which the Marquis Manſo received *Taſſo* and *Milton*. With notices of the Manſo family:" at the concluſion of which he ably vindicates the genuineneſs of Manſo's *Life of Taſſo* from

Tu quoque, ſi noſtræ tantùm valet aura Camœnæ,
Victrices hederas inter laurósque ſedebis.
Te pridem magno felix concordia Taſſo
Junxit, et æternis inſcripſit nomina chartis:
Mox tibi dulciloquum non inſcia Muſa Marinum
Tradidit; ille tuum dici ſe gaudet alumnum,
Dum canit Aſſyrios divûm prolixus amores;

a doubt that had exiſted. See the *Memoir*, 1799, *Append.* p. xxvi —xxxi. TODD.

Ver. 1. *Hæc quoque, Manſe, tuæ meditantur carmina* &c.] Becauſe he had already been celebrated by many poets. Quadrio ſays, by more than fifty. T. WARTON.

Ver. 10. ——— *ille tuum dici ſe gaudet alumnum,*] Marino cultivated poetry in the academy of the *Otioſi*, of which Manſo was one of the founders. Hither he was ſent by the Muſe, who was *non inſcia*, not ignorant of his poetical abilities and inclinations, &c. For at firſt, againſt his will, his father had put him to the law. T. WARTON.

Ver. 11. *Dum canit* &c.] The alluſion is to Marino's poem *Il Adone*, prolix enough if we conſider its ſubject; and in other reſpects ſpun out to an unwarrantable length. Marino's poem, called *Strage de gli Innocenti*, was publiſhed in 1633, about four years before Milton viſited Italy. To this poem Milton is ſuppoſed to have been indebted in *Paradiſe Loſt*. Mr. Hayley thinks it therefore very remarkable, that our author ſhould not here have mentioned this poem of Marino, as well as his *Adone*. The obſervation at firſt ſight is pertinent and juſt. But it ſhould be remembered, that Milton did not begin his *Paradiſe Loſt* till many years after this Epiſtle was written, and therefore ſuch a poem could now be no object. Milton thought it ſufficient to characteriſe Marino by his great and popular work only, omitting his other and leſs conſpicuous performances. See Kippis's *Biogr. Brit.* iv. p. 431. From what is here ſaid, however, it may be inferred, that Milton could be no ſtranger to the *Strage*, and muſt have ſeen it at an early period of his life.

T. WARTON.

Mollis et Auſonias ſtupefecit carmine nymphas.
Ille itidem moriens tibi ſoli debita vates
Oſſa, tibi ſoli, ſupremáque vota reliquit:
Nec manes pietas tua chara fefellit amici;
Vidimus arridentem operoſo ex ære poetam.

I have ventured to cite a few paſſages from Marino's *Strage*, in the pages of the *Paradiſe Loſt*, to which Milton perhaps alluded. See alſo the Inquiry into the Origin of Paradiſe Loſt, in the ſecond volume of the preſent edition. TODD.

Ver. 16. *Vidimus arridentem operoſo ex ære poetam.*] Marino's monument at Naples erected by Manſo. But the Academy of the *Humoriſti* are ſaid, in Marino's epitaph, to have been the chief contributors. Taſſo was buried, in 1595, in the church of the monaſtery of ſaint Onufrius at Rome; and his remains were covered, by his own deſire, only with a plain ſtone. Cardinal Cynthio, whom he made his heir, ſoon afterwards propoſed to build a ſplendid tomb to his memory; but the deſign never was carried into execution. Manſo, to whom he bequeathed only his picture, and to whom he had committed ſome directions about his funeral, coming from Naples to Rome about 1605, and finding not ſo much as his name inſcribed on the ſtone under which he was laid, offered to erect a ſuitable monument, but was not permitted. However, he procured this ſimple but expreſſive inſcription to be engraved on the ſtone, *Torquati Taſſi oſſa.* At length the monument, which now appears, was given by Cardinal Bevilaqua, of an illuſtrious family of Ferrara. For a more particular account of the very ſingular attentions and honours which Marino received from Manſo, the reader is referred to the Italian *Life of Marino*, by F. Ferrari, publiſhed at Venice in 1633. 4to. At the end of Marino's *Strage de gli Innocenti*, and other poems. See p. 68, 82, 89, 90. Marino died at Naples in 1625, aged fifty-ſix. T. WARTON.

It may not be improper to exhibit, in this place, the following Sonnet of Marino, *Rime Lugubri*, p. 170, ed. Venet. 1602.

" Venni a i colli Latini, e 'l marmo ſcerſi
" Oue del tuo gran TASSO il ſral ſi poſa,

Nec ſatis hoc viſum eſt in utrumque, et nec pia ceſſant
Officia in tumulo; cupis integros rapere Orco,
Quà potes, atque avidas Parcarum eludere leges:
Amborum genus, et variâ ſub ſorte peractam
Deſcribis vitam, moréſque, et dona Minervæ;
Æmulus illius, Mycalen qui natus ad altam

" E queſti in rimirar l' vrna famoſa
" Furo in vrne di pianto occhi conuerſi.
" E diſſi, Ahi ben' hà troppo, onde dolerſi
" Meco l' Italia tutta orba, e doglioſa,
" Sepolto, e ſeco ogni ſua luce aſcoſa,
" Il buon teſtor degli honorati verſi.
" Sepolto ah nò, che quanto ammira, e ſente
" Il ſuo nome gli è tomba; e 'l crin gli honora
" Nel Parnaſo del Ciel fregio lucente.
" Tu, ſe colà n' andrai MANSO talhora,
" Pace eterna gli prega, e riuerente
" D' immortali amaranti il faſſo infiora." TODD.

Ver. 22. ——— Mycalen *qui natus ad altam*
Rettulit Æolii vitam facundus *Homeri.*] Plutarch, who wrote the Life of Homer. He was a native of Bæotia, where Mycale is a mountain. It is among thoſe famous hills that blazed in Phaeton's conflagration, Ovid, *Metam.* ii. 223. The alluſion is happy, as it draws with it an implicit compariſon between Taſſo and Homer. In the epithet *facundus*, there is much elegance and propriety. Plutarch is the great maſter of ancient biography.
T. WARTON.

The learned tranſlator of this poem into Engliſh verſe, the Revd. Joſeph Stirling, obſerves that Herodotus is here intended; and that Mr. Warton is miſtaken in ſuppoſing Milton to allude to Plutarch: for, he adds, " a mountain of the name of Mycale in Bæotia will not be found either in Pauſanias or Strabo: Mycale was in Aſia Minor, the country of Herodotus. The epithet *facundus*, which Mr. Warton admires, is particularly applicable to the father of Hiſtory; but I doubt whether it would be allowed

Rettulit Æolii vitam facundus Homeri.
Ergo ego te, Cliûs et magni nomine Phœbi,
Manſe pater, jubeo longum ſalvere per ævum,
Miſſus Hyperboreo juvenis peregrinus ab axe.
Nec tu longinquam bonus aſpernabere Muſam,
Quæ nuper gelidâ vix enutrita ſub Arcto,
Imprudens, Italas auſa eſt volitare per urbes.
Nos etiam in noſtro modulantes flumine cygnos
Credimus obſcuras noctis ſenſiſſe per umbras,
Quà Thameſis late puris argenteus urnis
Oceani glaucos perfundit gurgite crines:
Quin et in has quondam pervenit Tityrus oras.

to Plutarch on the banks of the Ilyſſus, though he is rich in biographical and moral reflections." See Stirling's *Poems*, 12mo. Lond. 1789. pp. 190, 191. Mr. Stirling's tranſlation is executed with great elegance. TODD.

Ver. 28. *Quæ nuper gelidâ* &c.] An inſinuation, that cold climates are unfriendly to genius. As in *Par. Loſt*, B. ix. 44. "Or *cold climate*, or years, damp my intended wing, &c." See Note on *El.* vi. 6. T. WARTON.

Ver. 32. *Quà Thameſis* &c.] Spenſer. HURD.

This very probable ſuppoſition may be further illuſtrated. Spenſer was born in London, before deſcribed as the "Urbs *refluâ* quam Thameſis alluit undâ," *El.* i. 9. And he is properly ranked with Chaucer. And the alluſion may be to Spenſer's *Epithalamium* of Thames, a long Epiſode in the *Faery Queen*, iv. xi. 8. See alſo his *Prothalamium*. I believe it is an old tradition, that if ſwans ſing, it is in the darkeſt and coldeſt nights of winter. See Van Triſt's *Lett. on Iceland*, p. 143. T. WARTON.

Ver. 34. *Quin et in has quondam pervenit* Tityrus *oras.*] "Like me too, Chaucer travelled into Italy." In Spenſer's Paſtorals, Chaucer is conſtantly called *Tityrus*. T. WARTON.

See Speght's Life of Chaucer. TODD.

Sed neque nos genus incultum, nec inutile Phœbo,
Quà plaga ſepteno mundi ſulcata Trione
Brumalem patitur longâ ſub nocte Boöten.
Nos etiam colimus Phœbum, nos munera Phœbo
Flaventes ſpicas, et lutea mala caniſtris,
Halantémque crocum, perhibet niſi vana vetuſtas,
Miſimus, et lectas Druidum de gente choreas.
Gens Druides antiqua, ſacris operata deorum,
Heroum laudes, imitandáque geſta, canebant;
Hinc quoties feſto cingunt altaria cantu,
Delo in herbosâ, Graiæ de more puellæ,

Ver. 35. *Sed neque* &c.] See Pindar, *Olymp. Od.* iii. 28.

Δᾶμον ὑπερβορέων πείσας, Απόλλωνος θεράποντα. TODD.

Ver. 38. *Nos etiam* &c.] He avails himſelf of a notion ſupported by Selden on the *Polyolbion*, that Apollo was worſhipped in Britain. See his Notes on *Songs*, viii. ix. Selden ſuppoſes alſo, that the Britiſh Druids invoked Apollo. And ſee Spanheim on Callimachus, vol. ii. 492. ſeq. T. WARTON.

Ver. 41. *Miſimus, et lectas Druidum de gente choreas.*] He inſinuates, that our Britiſh Druids were poets. As in *Lycidas*, v. 53. "Where your old *Bards* the famous Druids lie." The poetical character of the Druids is atteſted by Ceſar, *Bell. Gall.* vi. 4. "Magnum numerum verſuum ediſcere dicuntur."
T. WARTON.

See alſo Beaumont and Fletcher's *Bonduca*, A. i. S. i.

"The holy Druides *compoſing ſongs*
"Of everlaſting life to victory." TODD.

Ver. 45. ——— *Graiæ de more puellæ,*] Ovid, *Metam.* ii. 711. "Illâ fortè die caſtæ de more puellæ, &c." T. WARTON.

Carminibus lætis memorant Corinëida Loxo,
Fatidicámque Upin, cum flavicomâ Hecaërge,
Nuda Caledonio variatas pectora fuco.
Fortunate ſenex, ergo, quacunque per orbem
Torquati decus, et nomen celebrabitur ingens,
Claráque perpetui ſuccreſcet fama Marini; 51
Tu quoque in ora frequens venies plausúmque virorum,
Et parili carpes iter immortale volatu.
Dicetur tum ſponte tuos habitâſſe penates
Cynthius, et famulas veniſſe ad limina Muſas:
At non ſponte domum tamen idem, et regis adivit 56

Ver. 46. Our author converts the three Hyperborean Nymphs, who ſent fruits to Apollo in Delos, into Britiſh goddeſſes. See Callimachus, *Hymn. Del.* v. 292.

Οὖπις τε, Λοξώ τε, καὶ εὐαίων Ἑκαέργη,
Θυγατέρες Βορέαο, &c. ——

Milton here calls Callimachus's Loxo, *Corineis*, from Corineus a Corniſh giant: and ſuppoſes that the naked boſoms of theſe three Nymphs were tinged with Caledonian or Pictiſh woad. Some writers hold, that Britain, or rather that part of it called Scotland, was the fertile region of the Hyperborei. T. Warton.

Ver. 52. *Tu quoque in ora frequens venies plausúmque virorum,*] So Propertius, as Mr. Bowle obſerves, iii. ix. 32. "*Venies tu quoque in ora virúm.*" See alſo Virgil, *Georg.* iii. 9. "Victórque *virûm* volitare *per ora.*" Mr. Warton remarks, that this aſſociation of immortality is happily inferred by Milton. Todd.

Ver. 56. *At non ſponte domum tamen* &c.] Apollo, being driven from heaven, kept the cattle of king Admetus in Theſſaly, who had entertained Hercules. This was in the neighbourhood of the river Peneus, and of mount Pelion, inhabited by Chiron. It has never been obſerved, that the whole context is a manifeſt imita-

Rura Pheretiadæ, cœlo fugitivus Apollo;
Ille licèt magnum Alciden fuſceperat hoſpes;
Tantùm ubi clamoſos placuit vitare bubulcos,
Nobile manſueti ceſſit Chironis in antrum,

tion of a ſublime Chorus in the *Alceſtis* of Milton's favourite Greek dramatiſt, Euripides, v. 570. ſeq.

Σέ τοι καὶ ὁ Πύθιος
Εὐλίρας Ἀπόλλων
Ἤξίωσε ναίειν·
Ἔτλη δὲ σοῖσι μηλοιόμας
Ἐν δόμοις γενέσθαι,
Δοχμιᾶν διὰ κλιτύων
Βοσκήμασι σοῖσι συρίζων
Ποιμνήτας ὑμεναίους.
Σὺν δ' ἐποιμαίνοιλο χαρᾷ μιλέ-
ων βαλιαί τε λύγκες·
Ἔθα δὲ, λιποῦσ' Ὄθρυ-
ος νάπαν, λεόντων
Ἁ δαφοινὸς ἴλα·
Ἐχόρευσε δ' ἀμφὶ σὰν κιθάραν,
Φοῖβε, ποικιλόθριξ
Νεβρὸς, ὑψικόμων πέραν
Βαίνουσ' ἐλατᾶν σφύρῳ κόφῳ,
Χαίρουσ' εὐφροι μολπᾷ. T. WARTON.

Ver. 57. —— *Pheretiadæ,*] See Ovid, *Faſt.* ii. 239.

" Cynthius Admeti vaccas paviſſe *Phereas*, &c."

And *Epiſt. Heroid. Ep.* v. 151. *Pheretiades* occurs more than once in *Ovid.* From Homer, *Il.* ii. 763, xxiii. 376. T. WARTON.

Ver. 60. *Nobile* manſueti *ceſſit* Chironis in antrum,] Chiron's cavern was *ennobled* by the viſits and education of ſages and heroes. Chiron is ſtyled *manſuetus*, becauſe, although one of the Centaurs, and the inhabitant of a cave in a mountain, he excelled in learning, wiſdom, and the moſt humane virtues. Or, he may be called *manſuetus*, either on account of his mildneſs as a teacher, or his hoſpitality to ſtrangers. See a beautiful Poem in Dodſley's Miſcellanies, by the late Mr. Bedingfield, called the

Irriguos inter ſaltus, frondoſáque tecta,
Peneium propè rivum: ibi ſæpe ſub ilice nigrâ,
Ad citharæ ſtrepitum, blandâ prece victus amici,
Exilii duros lenibat voce labores.
Tum neque ripa ſuo, barathro nec fixa ſub imo
Saxa ſtetere loco; nutat Trachinia rupes,

Education of Achilles. Mr. Steevens adds, "The moſt endearing inſtance of the *manſuetude* of Chiron, will be found in his behaviour when the Argo failed near the coaſt on which he lived. He came down to the very margin of the ſea, bringing his wife with the young Achilles in her arms, that he might ſhow the child to his father Peleus who was proceeding on the voyage with the other Argonauts. Apollon. Rhod. lib. i. 558. Ηηλείδην Ἀχιλῆα φίλῳ δειδίσκετο πατρί. *Chironis in antrum*, is the end of a verſe in Ovid, *Metam.* ii. 631. T. WARTON.

Ver. 64. *Exilii duros lenibat voce labores.*] Ovid ſays, that he ſoothed the anxieties of love, not of baniſhment, with his muſick; and it is related, or implied, by Tibullus, and others, that he was enamoured of Admetus when a boy, or the grandſon of an elder Admetus. Ovid, *Metam.* ii. 684.

"Dumque *amor* eſt curæ, dum te tua fiſtula mulcet."

See alſo *Epiſt. Heroid. Fp.* v. 151, *Faſt.* ii. 239. Callimachus more expreſsly, *Hymn. Apoll.* v. 49.

——Ἐπ' Ἀμφρυσῷ ζευγήτιδας ἔτρεφεν ἵππους,
Ἠϊθέῃ ὑπ' ἔρωτι κεκαυμένος Ἀδμήτοιο.

But Milton uniformly follows Euripides, who ſays that Apollo was unwillingly forced into the ſervice of Admetus by Jupiter, for having killed the Cyclopes, *Alceſt.* v. 6. Thus, v. 56.

"At non *ſponte* domum tamen idem, &c."

The very circumſtance which introduces this fine compliment and digreſſion. T. WARTON.

Ver. 66. ——— *nutat Trachinia rupes,*] Mount Oeta, connected with the mountains, Pelion in which was Chiron's cave, and Othrys, mentioned in the paſſage juſt cited from Euripides. See Ovid, *Metam.* vii. 353. But, with no impropriety,

Nec ſentit ſolitas, immania pondera, ſilvas;
Emotæque ſuis properant de collibus orni,
Mulcentúrque novo maculoſi carmine lynces.
Diis dilecte ſenex, te Jupiter æquus oportet
Naſcentem, et miti luſtrârit lumine Phœbus,
Atlantiſque nepos; neque enim, niſi charus ab ortu
Diis ſuperis, poterit magno faviſſe poetæ.
Hinc longæva tibi lento ſub flore ſenectus
Vernat, et Æſonios lucratur vivida fuſos;

Milton might here mean Pelion by the *Trachinian rock*; which, with the reſt, had *immania pondera ſilvas*, and which Homer calls εἰνοσιφύλλον, *frondoſum*. Its *Orni* are alſo twice mentioned by V. Flaccus, *Argon.* B. i. 406. "Quantum Peliacas in vertice vicerat *ornos*." And in B. ii. 6. T. Warton.

Ver. 69. *Mulcentúrque* novo &c.] Boethius, *Metr.* iii. 12.

"Stupet tergeminus *novo*
"Captus carmine janitor." Richardson.

Ver. 72. ——— *neque enim, niſi charus ab ortu*
Diis ſuperis, &c.] Pindar, *Pyth. Od.* i. 25.

Ὅσσα δὲ μὴ περίλυκε
Ζεὺς, ἀτύζονται βοὰν
Πιερίδων ἀΐοντα. Todd.

Ver. 73. ——— magno *faviſſe* poetæ.] The *great poet* Taſſo. Or a great poet like your friend Taſſo. Either ſenſe ſhows Milton's high idea of the author of the *Geruſalemme*. T. Warton.

The *great poet* is the uſual phraſe applied to Taſſo. So, in the Sonnet cited in p. 350. "Del tuo *gran Taſſo*." Again, in Rime del Sig. G. C. Colombini, *Sonetti di diverſi Accademici Sanеſi*, &c. Sienna, 1608, p. 184.

"Quì giace eſtinto *il gran Torquato Taſſo*,
"Gloria d' Apollo, onor del ſecol noſtro." Todd.

Ver. 74. ——— *lento ſub flore* ſenectus
Vernat, &c.] There is much elegance in *lento ſub flore*. I venture to object to *vernat ſenectus*. T. Warton.

Nondum deciduos ſervans tibi frontis honores,
Ingeniúmque vigens, et adultum mentis acumen.
O mihi ſi mea ſors talem concedat amicum,
Phœbæos decorâſſe viros qui tam benè nôrit,
Siquandò indigenas revocabo in carmina reges,
Arturúmque etiam ſub terris bella moventem!

Ver. 79. Phœbæos] *Phœbæos* is intirely an Ovidian epithet. As, "*Phœbæa* lyra," *Epiſt. Heroid.* xvi. 180. And in numerous other places. See *El.* vii. 46. T. WARTON.

Phœbæus, it may be added, is alſo a very frequent epithet in Buchanan's poetry. TODD.

Ver. 80. *Siquandò indigenas revocabo in carmina reges,*
Arturúmque etiam ſub terris bella moventem! &c.]
The *indigenæ reges* are the ancient kings of Britain. This was the ſubject for an epick poem that firſt occupied the mind of Milton. See the ſame idea repeated in *Epitaph. Damon.* v. 162. King Arthur, after his death, was ſuppoſed to be carried into the ſubterraneous land of Faerie or of Spirits, where he ſtill reigned as a king, and whence he was to return into Britain, to renew the Round Table, conquer all his old enemies, and reeſtabliſh his throne. He was, therefore, ETIAM *movens bella ſub terris*, STILL meditating wars under the earth. The impulſe of Milton's attachment to this ſubject was not entirely ſuppreſſed: It produced his Hiſtory of Britain. By the expreſſion, *revocabo in carmina*, the poet means, that theſe ancient kings, which were once the themes of the Britiſh bards, ſhould now again be celebrated in verſe. Milton, in his *Church-Government*, written 1641, ſays, that after the example of Taſſo, "it haply would be no raſhneſs, from an equal diligence and inclination, to preſent the like offer in one of our own *ancient ſtories*," Proſe-works, i. 60. It is poſſible that the advice of Manſo, the friend of Taſſo, might determine our poet to a deſign of this kind. T. WARTON.

We may here compare the *Illuſtrations* of Drayton's *Polyolbion*, S. iii. p. 54, edit. 1622, where Lydgate, according to the fiction of the Welch bards, ſays of Arthur;

Aut dicam invictæ ſociali fœdere menſæ
Magnanimos heroas; et, O modo ſpiritus adſit,
Frangam Saxonicas Britonum ſub Marte phalanges!
Tandem ubi non tacitæ permenſus tempora vitæ,
Annorúmque ſatur, cineri ſua jura relinquam,
Ille mihi lecto madidis aſtaret ocellis,
Aſtanti ſat erit ſi dicam, ſim tibi curæ;
Ille meos artus, liventi morte ſolutos,
Curaret parvâ componi mollitèr urnâ:
Forſitan et noſtros ducat de marmore vultus,
Nectens aut Paphiâ myrti aut Parnaſſide lauri

" He is a king crouned in Fairie,
" With ſcepter and ſword; and with his royally
" Shall reſort as lord and ſoveraigne
" Out of Fairie, and reigne in Britaine." TODD.

Ver. 82. ——— *ſociali fœdere menſæ* &c.] The knights, or aſſociated champions, of king Arthur's Round Table, as Mr. Warton obſerves: but there may be an alluſion alſo to Statius, *Theb.* viii. 240.

" Tum primùm ad cœtus, *ſociaéque ad fœdera menſæ*,
" Semper inaſpectum, &c." TODD.

Ver. 85. *Annorúmque ſatur*, &c.] Mr. Steevens thinks, that the context is amplified from a beautiful paſſage in the *Medea* of Euripides, v. 1032. Medea ſpeaks to her ſons.

—— Εἶχον ἐλπίδας
Πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμὲ,
Καὶ κατθανεῖσαν χερσὶν εὖ περιστελεῖν
Ζηλωτὸν ἀνθρώποισι. T. WARTON.

Ver. 92. ——— Parnaſſide] So, *ad Patrem*, v. 16.

" Et nemoris laureta ſacri *Parnaſſides* umbræ."

Ovid, *Metam.* xi. 165.

" Ille caput flavum lauro *Parnaſſide* vinctus."

Virgil's epithet is *Parnaſſius*. T. WARTON.

Fronde comas, at ego ſecurâ pace quieſcam.
Tum quoque, ſi qua fides, ſi præmia certa bonorum,
Ipſe ego cælicolûm ſemotus in æthera divûm,
Quò labor et mens pura vehunt, atque ignea virtus,
Secreti hæc aliquâ mundi de parte videbo,
Quantum fata ſinunt; et, totâ mente ſerenum
Ridens, purpureo ſuffundar lumine vultus,
Et ſimul æthereo plaudam mihi lætus Olympo.

Milton alſo follows Buchanan. See *Silvæ*, Buchanan. Opp. ed. ſupr. p. 52.

—— " mutaéque diu *Parnaſſidos* umbræ." Todd.

EPITAPHIUM DAMONIS.

ARGUMENTUM.

Thyrſis et Damon, ejuſdem viciniæ paſtores, eadem ſtudia ſequuti, à pueritia amici erant, ut qui plurimùm. Thyrſis animi causâ profectus peregrè de obitu Damonis nuncium accepit. Demùm poſteà reverſus, et rem ità eſſe comperto, ſe, ſuámque ſolitudinem, hoc carmine deplorat. Damonis autem ſub perſonâ hîc intelligitur Carolus Deodatus *ex urbe Hetruriæ Lucâ paterno genere oriundus, cætera Anglus; ingenio, doctrinâ, clariſſimiſque cæteris virtutibus, dum viveret, juvenis egregius* *.

HIMERIDES nymphæ (nam vos et Daphnin, et Hylan,
Et plorata diu meminiſtis fata Bionis,)

* See Notes on *El.* i. Charles Deodate's father, Theodore, was born at Geneva, of an Italian family, in 1574. He came young into England, where he married an Engliſh Lady of good birth and fortune. He was a doctor in phyſick; and, in 1609, appears to have been phyſician to Prince Henry, and the princeſs Elizabeth, afterwards queen of Bohemia. Fuller's *Worthies, Middleſex*, p. 186. He lived then at Brentford, where he performed a wonderful cure by phlebotomy; as appears by his own narrative of the caſe, in a Letter dated 1629, printed by Hakewill at the end of his *Apologie*, Lond. 1630. Signat. Y y 4. Hakewill calls him, "Dr. Deodate, a French phyſician living in London, &c." See *Apol.* L. iii. §. v. p. 218. One of his deſcendants, Monſ. Anton. Joſuè Diodati, who has honoured me with ſome of theſe notices, is now the learned Librarian of the Republick of Geneva. Theodore's Brother, Giovanni Deodati, was an

Dicite Sicelicum Thameſina per oppida carmen:
Quas miſer effudit voces, quæ murmura Thyrſis,
Et quibus aſſiduis exercuit antra querelis, 5

eminent theologiſt of Geneva; with whom Milton, in conſequence of his connection with Charles, contracted a friendſhip during his abode at Geneva, and whoſe annotations on the Bible were tranſlated into Engliſh by the puritans. The original is in French, and was printed at Geneva, 1638. He alſo publiſhed, "Theſes LX de Peccato in genere et ſpecie, Genev. 1620."—"I SACRI SALMI, *meſſi in rime Italiane da Giovanni Diodati*, 1631, 12mo."—"An Italian Tranſlation of the Bible, 1607."—And "An Anſwer ſent to the Eccleſiaſtical Aſſembly at London, with marginal obſervations by king Charles the firſt. *Newcaſtle*, 1647." But this laſt is a tranſlation into Engliſh, by one of the puritans. Perhaps the only genuine copy of it, for there were many ſpurious editions, is now to be ſeen in the Bodleian library. See a curious ſtory concerning this G. Deodati, of his preaching at Venice in a trooper's habit, and converting a Venetian courtezan, in Lord Orrery's *Memoirs* by T. Morrice, prefixed to *State Papers*, ch. i. In which it is ſaid by Lord Orrery, who lived a year in his houſe, that he was not unfavourably diſpoſed towards the Engliſh hierarchy, but wiſhed it might be received under ſome reſtrictions at Geneva; that he was a learned man, a celebrated preacher, and an excellent companion. The family left Italy on account of religion. Compare Archbiſhop Uſher's *Letters*, Lond. 1686. ad calc. *Lett.* xii. p. 14. T. WARTON.

Giovanni Deodati publiſhed alſo "A French Tranſlation of Father Paul's Hiſtory of the Council of Trent." TODD.

Ver. 1. *Himerides nymphæ*] Himera is the famous bucolick river of Theocritus, who ſung the death of Daphnis, and the loſs of Hylas. Bion, in the next line, was lamented by Moſchus. In the Argument of this Paſtoral, "*Rem ita eſſe comperto.*" Tickell has ignorantly and arbitrarily altered *comperto* to *comperiens*. He is followed, as uſual, by Fenton. T. WARTON.

I muſt defend Tickell from the preceding cenſure. He found *comperiens* in Tonſon's edition of 1713, which, as I have before obſerved, he ſeems to have uſually followed. TODD.

Fluminâque, fontéſque vagos, nemorúmque receſſus;
Dum ſibi præreptum queritur Damona, neque altam
Luctibus exemit noctem, loca ſola pererrans.
Et jam bis viridi ſurgebat culmus ariſtâ,
Et totidem flavas numerabant horrea meſſes,
Ex quo ſumma dies tulerat Damona ſub umbras,
Nec dum aderat Thyrſis; paſtorem ſcilicèt illum
Dulcis amor Muſæ Thuſcâ retinebat in urbe:
Aſt ubi mens expleta domum, pecoriſque relicti
Cura vocat, ſimul aſſuetâ ſeditque ſub ulmo,
Tum verò amiſſum tum denique ſentit amicum,
Cœpit et immenſum ſic exonerare dolorem.
Ite domum impaſti, domino jam non vacat, agni.
Hei mihi! quæ terris, quæ dicam numina cœlo,

Ver. 12. Thyrſis, or Milton, was now at Florence. It is obſervable, that he gives this name to the Spirit, aſſuming the habit of a ſhepherd, in *Comus*. T. WARTON.

Ver. 15. ——— aſſuetâ *ſeditque ſub* ulmo,] So, in *Il Penſ.* v. 60, as Mr. Warton obſerves:

" While Cynthia checks her dragon yoke,
" Gently o'er the *accuſtom'd oak*."

The Windſor oak is diſtinguiſhed, in the *Merry W. of Windſor*, by an accuſtomed dance around it.

——— " But, till 'tis one o'clock,
" Our dance of *cuſtom, round about the oak*
" Of Herne the hunter, let us not forget."

Milton, however, had probably Ovid in mind. *Met.* x. 533.

" Hunc tenet, huic comes eſt, *aſſuetâ* ſemper in *umbrâ*,
" Indulgere ſibi, &c." TODD.

Poſtquam te immiti rapuerunt funere, Damon!
Siccine nos linquis, tua ſic ſine nomine virtus
Ibit, et obſcuris numero ſociabitur umbris?
At non ille, animas virgâ qui dividit aureâ,
Iſta velit, dignúmque tui te ducat in agmen,
Ignavúmque procul pecus arceat omne ſilentûm.
Ite domum impaſti, domino jam non vacat, agni.
Quicquid erit, certè niſi me lupus ante videbit,
Indeplorato non comminuere ſepulchro,
Conſtabitque tuus tibi honos, longùmque vigebit
Inter paſtores: Illi tibi vota ſecundo
Solvere poſt Daphnin, poſt Daphnin dicere laudes,
Gaudebunt, dum rura Pales, dum Faunus, amabit:
Si quid id eſt, priſcámque fidem coluiſſe, piúmque,
Palladiáſque artes, ſociúmque habuiſſe canorum.
Ite domum impaſti, domino jam non vacat, agni,
Hæc tibi certa manent, tibi erunt hæc præmia, Damon;

Ver. 28. Indeplorato *non comminuere ſepulchro,*] Ovid, *Triſt.* iii. iii. 45.

" Sed ſine funeribus caput hoc, ſine honore ſepulchri,
" *Indeploratum* barbara terra teget?"

See alſo *Met.* xi. 670, *Ibis*, v. 166. And *Lycidas*, v. 14.
T. Warton.

And Chapman's tranſlation of the twenty-ſecond *Iliad*, fol. p. 306, no date.

——— " But why uſe I a word
" Of any act, but what concerns my friend? dead, *undeplor'd*,
" *Unſepulcher'd.*" Todd.

At mihi quid tandem fiet modò ? quis mihi fidus
Hærebit lateri comes, ut tu fæpe ſolebas
Frigoribus duris, et per loca fœta pruinis,
Aut rapido ſub ſole, ſiti morientibus herbis ?
Sive opus in magnos fuit eminùs ire leones,
Aut avidos terrere lupos præſepibus altis ;
Quis fando ſopire diem, cantúque, ſolebit ?
Ite domum impaſti, domino jam non vacat, agni.
Pectora cui credam ? quis me lenire docebit
Mordaces curas, quis longam fallere noctem
Dulcibus alloquiis, grato cùm ſibilat igni
Molle pyrum, et nucibus ſtrepitat focus, et malus Auſter
Miſcet cuncta foris, et deſuper intonat ulmo ?

Ver. 46. Mordaces curas,] As in thoſe exquiſite lines in *L'Allegro*, v. 135.

" And ever, againſt *eating cares*,
" Lap me in ſoft Lydian airs, &c."

Horace has " *curas edaces*," Od. II. xi. 18. But the phraſe in the text is Lucan's, Lib. ii. 681. " *Curis* animum *mordacibus* angit." Whence alſo Marino, *Rime* &c. Parte 1ma. p. 40. edit. Venet. 1602.

" Tarlo, e lima d'Amor, *cura mordace*,
" Che mi rodi &c." TODD.

Ver. 47. *Dulcibus alloquiis*,] From Hor. *Epod.* XIII. 25.

" Illic omne malum vino cantuque levato,
" Deformis ægrimoniæ
" Dulcibus alloquiis." JOHN WARTON.

Ver. 49. Miſcet *cuncta foris*,] Virgil, *Æn.* i. 128.

" Interea magno *miſceri* murmure pontum."

So, in the ſame ſenſe, *Par. Reg.* B. iv. 452.

——— " I heard the wrack,
" As earth and ſky would *mingle*." BOWLE.

Ite domum impaſti, domino jam non vacat, agni.
Aut æſtate, dies medio dum vertitur axe,
Cùm Pan æſculeâ ſomnum capit abditus umbrâ,
Et repetunt ſub aquis ſibi nota ſedilia nymphæ,
Paſtoréſque latent, ſtertit ſub ſepe colonus;
Quis mihi blanditiáſque tuas, quis tum mihi riſus,
Cecropióſque ſales referet, cultoſque lepores?
Ite domum impaſti, domino jam non vacat, agni.
At jam ſolus agros, jam paſcua ſolus oberro,
Sicubi ramoſæ denſantur vallibus umbræ;
Hîc ferum expecto; ſupra caput imber et Eurus
Triſte ſonant, fractæque agitata crepuſcula ſilvæ.
Ite domum impaſti, domino jam non vacat, agni.
Heu, quam culta mihi priùs arva procacibus herbis
Involvuntur, et ipſa ſitu feges alta fatiſcit!
Innuba neglecto marceſcit et uva racemo,

Ver. 52. In Theocritus, the ſhepherds are afraid to wake Pan who conſtantly ſleeps in the middle of the day, *Idyll.* i. 16. See alſo Fletcher, *Faithful Shepherdeſs*, A. i. S. i. vol. iii. p. 107. who imitates Theocritus, without ſeeing the ſuperſtition annexed to the time of noon.

"Leſt the great Pan do awake,
"That ſleeping lies in a deep glade
"Under a broad beech's ſhade." T. WARTON.

Ver. 53. *Et repetunt ſub aquis ſibi nota ſedilia nymphæ,*] Homer, *Odyſſ.* xii. 318.

Ἔνθα δ' ἔσαν Νυμφέων καλοὶ χοροὶ ἠδὲ θόωκοι.

And ſee Virgil, *Æn.* i. 171. RICHARDSON.

Ver. 65. Innuba *neglecto marceſcit et* uva *racemo,*] The laurel is termed "*innuba*," Ovid, *Met.* x. 92, in alluſion to the virgin Daphne. The vine, becauſe neglected, is here called *unmarried*.

Nec myrteta juvant; ovium quoque tædet, at illæ
Mœrent, in'que ſuum convertunt ora magiſtrum.
Ite domum impaſti, domino jam non vacat, agni.
Tityrus ad corylos vocat, Alpheſibœus ad ornos,
Ad ſalices Aegon, ad flumina pulcher Amyntas;
" Hîc gelidi fontes, hîc illita gramina muſco,
" Hîc Zephyri, hîc placidas interſtrepit arbutus
" undas:"
Iſta canunt ſurdo, frutices ego nactus abibam.
Ite domum impaſti, domino jam non vacat, agni.
Mopſus ad hæc, nam me redeuntem ſorte notârat,
(Et callebat avium linguas, et ſidera Mopſus,)
" Thyrſi, quid hoc?" dixit, " quæ te coquit im-
' proba bilis?
" Aut te perdit amor, aut te malè faſcinat aſtrum;
" Saturni grave ſæpe fuit paſtoribus aſtrum,

Of the vine cultivated, *married to the elm*, ſee *Par. Loſt*, B. v. 216—219. and the Note. Horace calls the plane-tree *cælebs*, becauſe *not married*, as the elm is, to the vine, *Od.* II. xv. 4.

——— " platanúſque *cœlebs*
" Evincet ulmos." TODD.

Ver. 66. ——— *ovium quoque tædet, at illæ*
Mœrent, inque ſuum convertunt ora magiſtrum.] So, in *Lycidas*, v. 125. " The hungry ſheep look up, and are not fed." T. WARTON.

Ver. 71. *Hîc gelidi fontes*, &c.] Virgil, *Ecl.* x. 42.
" Hîc gelidi fontes, hîc mollia prata, Lycori;
" Hîc nemus, &c." RICHARDSON.

Ver. 79. Planet-ſtruck by the planet Saturn. See *Lycid.* v. 138, *Arcad.* v. 52. But why is the influence of this planet more particularly fatal to ſhepherds? Unleſs on account of its coldneſs. It is in general called a noxious ſtar: and Propertius ſays, L. iv.

" Intimáque obliquo figit præcordia plumbo."
Ite domum impaſti, domino jam non vacat, agni.
Mirantur nymphæ, et " quid te, Thyrſi, fu-
" turum eſt?
" Quid tibi vis?" aiunt; " non hæc ſolet eſſe
" juventæ
" Nubila frons, oculique truces, vultúſque ſeveri;
" Illa choros, luſúſque leves, et ſemper amorem
" Jure petit: bis ille miſer qui ſerus amavit."
Ite domum impaſti, domino jam non vacat, agni.
Venit Hyas, Dryopéque, et filia Baucidis Aegle,
Docta modos, citharaéque ſciens, ſed perdita faſtu;
Venit Idumanii Chloris vicina fluenti;
Nil me, blanditiæ, nil me ſolantia verba,
Nil me ſi quid adeſt, movet, aut ſpes ulla futuri.
Ite domum impaſti, domino jam non vacat, agni.
Hei mihi! quam ſimiles ludunt per prata juvenci,
Omnes unanimi ſecum ſibi lege ſodales!
Nec magis hunc alio quiſquam ſecernit amicum

i. 84. " Et *grave* Saturni ſydus in omne caput." Its melancholy effects are here expreſſed by its wounding the heart with an arrow of lead. And perhaps our author had a concealed alluſion to this Saturnine Lead, in making his *Melancholy* the daughter of Saturn, *Il Penſ.* v. 43.

" With a ſad *leaden* downward caſt, &c." T. WARTON.

Ver. 89. *Docta modos, citharaéque ſciens,*] From Horace, *Od.* III. ix. 9. as Mr. Bowle and Mr. Warton alſo obſerve;

" Dulces docta modos, et citharæ ſciens." TODD.

Ver. 90. The river Chelmer in Eſſex is called *Idumanium fluentum*, near its influx into Black-water bay. Ptolemy calls this bay *Portus Idumanius*. T. WARTON.

De grege ; ſic denſi veniunt ad pabula thoes,
In'que vicem hirſuti paribus junguntur onagri:
Lex eadem pelagi; deſerto in littore Proteus
Agmina Phocarum numerat, viliſque volucrum
Paſſer habet ſemper quicum ſit, et omnia circum
Farra libens volitet, ſerò ſua tecta reviſens;
Quem ſi ſors letho objecit, ſeu milvus adunco
Fata tulit roſtro, ſeu ſtravit arundine foſſor,
Protinùs ille alium ſocio petit inde volatu.
Nos durum genus, et diris exercita fatis
Gens homines, aliena animis, et pectore diſcors;
Vix ſibi quiſque parem de millibus invenit unum;
Aut ſi ſors dederit tandèm non aſpera votis,
Illum inopina dies, quâ non ſperaveris horâ,
Surripit æternum linquens in ſæcula damnum.
Ite domum impaſti, domino jam non vacat, agni.
Heu quis me ignotas traxit vagus error in oras
Ire per aëreas rupes, Alpémque nivoſam!
Ecquid erat tanti Romam vidiſſe ſepultam,
(Quamvis illa foret, qualem dum viſeret olim,

Ver. 99. ——— *deſerto in littore Proteus* &c.] Virgil, *Georg.* iv. 432.

" Sternunt ſe ſomno diverſæ in littore Phocæ.
" Ipſe [Proteus] —
" Conſidit ſcopulo medius, numerúmque recenſet."

BOWLE.

Ver. 115. *Ecquid* &c.] He has parodied a verſe in Virgil's Eclogues, into a very natural and pathetick complaint, *Et quæ tanta fuit Romam*, &c. i. 27. And there is much addreſs in the parentheſis introducing Virgil, which points out that verſe. (*Quamvis illa foret*, &c.) i. e. Although Rome was as fine a city at preſent, as when viſited by Tityrus or Virgil. T. WARTON.

Tityrus ipſe ſuas et oves et rura reliquit;)
Ut te tam dulci poſſem caruiſſe ſodale!
Poſſem tot maria alta, tot interponere montes,
Tot ſilvas, tot ſaxa tibi, fluviósque ſonantes!
Ah certè extremùm licuiſſet tangere dextram,
Et benè compoſitos placidè morientis ocellos,
Et dixiſſe, "Vale, noſtrî memor ibis ad aſtra."
Ite domum impaſti, domino jam non vacat, agni.
Quamquam etiam veſtrî nunquam meminiſſe pigebit,
Paſtores Thuſci, Muſis operata juventus,
Hic Charis, atque Lepos; et Thuſcus tu quoque Damon,
Antiquâ genus unde petis Lucumonis ab urbe.
O ego quantus eram, gelidi cùm ſtratus ad Arni
Murmura, populeúmque nemus, quà mollior herba,
Carpere nunc violas, nunc ſummas carpere myrtos,
Et potui Lycidæ certantem audire Menalcam!
Ipſe etiam tentare auſus ſum; nec, puto, multùm
Diſplicui; nam ſunt et apud me, munera veſtra,

Ver. 118. *Ut te tam dulci* &c.] He addreſſes the ſame ſentiment to Deodate while living, *El.* iv. 21. Milton, while in Italy, viſited Rome twice. T. WARTON.

Ver. 128. ———— *Lucumonis ab urbe.*] Luca, or Lucca, an ancient city of Tuſcany, was founded by Lucumon or Leumon, an Hetruſcan king. T. WARTON.

Ver. 134. ——— *nam ſunt et apud me, munera veſtra, Fiſcellæ*, &c.] Virgil, *Ecl.* iii. 62.

Fiſcellæ, calathique, et cerea vincla cicutæ : 135
Quin et noſtra ſuas docuerunt nomina fagos
Et Datis, et Francinus, erant et vocibus ambo

" Et me Phœbus amat ; Phœbo ſua ſemper apud me
" Munera ſunt, lauri, &c." RICHARDSON.

Ver. 137. *Et Datis, et Francinus,*] Carlo Dati of Florence, with whom Milton correſponded after his return to England. In a Latin Letter to Dati, dated at London, Apr. 21, 1647, Milton ſpeaks of having ſent this poem to Dati, and alſo mentions his intention of ſending his book of Latin poems publiſhed two years before, 1645. *Proſe-works*, vol. ii. 572. Dati has a Latin eulogy prefixed to the *Poemata*, edit. 1673. So has Antonio Francini an Italian ode of conſiderable merit.

In Burman's *Sylloge*, in a Letter from Cuperus to Heinſius, dated 1672, Carolus Datus is mentioned, " cujus eruditionis ſponſorem habeo librum *de vita Pictorum*." vol. ii. 671. That is, his *Lives of four of the Ancient Painters*. Again, in another from the ſame, dated 1676, his death is mentioned with much regret, where he is called *vir in Etruſcis præſtantiſſimus*, and one whoſe loſs would be deeply felt by the learned, ibid. 693. In another, from N. Heinſius, dated 1647, he is called " amiciſſimum mihi juvenem," iii. 193. Again, ibid. 806, 820, 826, 827. In another from the ſame, dated 1652, " Scribit ad me Datus Florentiæ in Mediceo codice extare, &c." ibid. 294. He correſponds with J. Voſſius in 1647, ibid. 573. Voſſius, and others, wiſh him to publiſh Doni's book of Inſcriptions, ibid. 574. ſeq. Spanheim, in 1661, writes to N. Heinſius to introduce him to Carlo Dati and other learned men at Florence, ibid. 817. In a Letter from N. Heinſius dated 1676, " Mors repentina Caroli Dati quanto mœrore me confecerit, vix eſt ut verbis exprimatur. Ne nunc quidem, cùm virum cogito, à lacrymis temperare poſſum &c." vol. iv. 409. See alſo vol. v. 577, 578. In a Letter to Chriſtina queen of Sweden dated 1652, From Florence, N. Heinſius ſends her an Italian epigram by Dati, much applauded, *on her late accident*, ibid. 757. Again from the ſame to the ſame, 1652, " Habes et hîc Caroli Dati Epigramma Etruſcum. Eſt autem ille, quod et aliâ monui occaſione, magni inter Florentinos Poetas nominis ; laudes tuas ſingulari parat poemate," Ibid. 758.

Et ſtudiis noti, Lydorum ſanguinis ambo.
Ite domum impaſti, domino jam non vacat, agni.
Hæc mihi tum læto dictabat roſcida luna,
Dum ſolus teneros claudebam cratibus hœdos.

See alſo p. 744, 742, 472. He was celebrated for his ſkill in Roman antiquities. A Diſſertation is addreſſed to him from Octavio Falconieri, concerning an inſcribed Roman brick taken from the rubbiſh of an ancient Roman ſtructure, deſtroyed for rebuilding the Portico of the Pantheon, 1661. Grævii *Roman. Antiquit.* iv. 1483. T. WARTON.

There are two intereſting letters from Dati, on literary ſubjects, in M. Gudii et Doctorum Virorum ad Eum Epiſtolæ, &c. Curante P. Burmanno, Ultraject. 1697." 4° pp. 63, 64. Beſides his *Lives of the Painters*, already noticed, publiſhed in 1667, Dati committed to the preſs, in 1669, his *Panegyrick on Louis the fourteenth;* which has been tranſlated from the Italian into French. Rolli mentions other works of Dati. See alſo Voyage de M. Monconnys, ſec. part. Lyon. 1666, p. 483. " Carlo Dati me donna *ſa lettre imprimée* pour prouver que Torricelli auoit trouvé le premier la roulette." TODD.

Ver. 138. ——— *Lydorum ſanguinis ambo.*] Of the moſt ancient Tuſcan families. The Lydians brought a colony into Italy, whence came the Tuſcans. On this origin of the Tuſcans from the Lydians, Horace founds the claim of the Tuſcan Mæcenas to a high and illuſtrious anceſtry, *Sat.* i. vi. 1.

" Non quia, Mæcenas, *Lydorum* quicquid *Etruſcos*
" Incoluit fines, nemo *generoſior* eſt te."

See alſo Propertius, III. ix. 1. T. WARTON.

Ver. 140. *Hæc mihi tum læto dictabat roſcida luna,*
Dum ſolus teneros claudebam cratibus *hœdos.*] As in *Lycidas*, v. 29. " Battening our flocks with the freſh *dews* of *night.*" The *crates* are the *wattled cotes* in *Comus*, v. 345.
T. WARTON.

Milton's alluſion is, in both places, to Horace, *Epod.* ii. 45. " Claudénſque *textis cratibus* lætum pecus." *Wattled*, it may be added, is a participle of Sylveſter's, *Du Bart.* 1621, p. 44. " Their *wattled* locks guſht all in riuers out." TODD.

Ah quoties dixi, cùm te cinis ater habebat,
Nunc canit, aut lepori nunc tendit retia Damon,
Vimina nunc texit, varios ſibi quod ſit in uſus!
Et quæ tum facili ſperabam mente futura
Arripui voto levis, et præſentia finxi;
" Heus bone! numquid agis? niſi te quid fortè
" retardat,
" Imus? et argutâ paulùm recubamus in umbrâ,
" Aut ad aquas Colni, aut ubi jugera Caſſibe-
" launi?
" Tu mihi percurres medicos, tua gramina,
" ſuccos,

Ver. 142. ——— *cùm te cinis ater habebat,*] Milton has adopted this expreſſion from what many criticks have ſuppoſed to be not a genuine line of Virgil, as Mr. J. Warton remarks. See *Æn.* iv. 633.

" Namque ſuam patria antiqua cinis ater habebat."

TODD.

Ver. 144. *Vimina nunc texit,* &c.] Virgil, *Ecl.* ii. 71.

" Quin tu aliquid ſaltem potius, quorum indiget uſus,
" Viminibus mollique paras detexere junco?"

JOHN WARTON.

Ver. 149. *Aut ad aquas* Colni, *aut ubi jugera* Caſſibelauni?] The river Colne flows through Buckinghamſhire and Hertfordſhire, in Milton's neighbourhood. His father's houſe and lands, at Horton, near Colnbrook, were held under the earl of Bridgewater, before whom *Comus* was acted. By *jugera Caſſibelauni*, we are to underſtand Verulam or Saint Alban's, called the town of Caſſibelan, an ancient Britiſh king. See Camd. *Brit.* i. 321. edit. Gibſ. 1772. Milton's appellations are often conveyed by the poetry of ancient fable. T. WARTON.

Ver. 150. *Tu mihi percurres medicos, tua gramina, ſuccos,*] Deodate is the ſhepherd-lad in *Comus*, ver. 619, &c. See alſo the note on *El.* vi. 90. T. WARTON.

" Helleborúmque, humiléſque crocos, foliúmque
" hyacinthi,
" Quaſque habet iſta palus herbas, artéſque me-
" dentûm."
Ah pereant herbæ, pereant artéſque medentûm,
Gramina, poſtquam ipſi nil profecere magiſtro!
Ipſe etiam, nam neſcio quid mihi grande ſonabat
Fiſtula, ab undecimâ jam lux eſt altera nocte,
Et tum fortè novis admôram labra cicutis,
Diffiluere tamen ruptâ compage, nec ultra
Ferre graves potuere ſonos: dubito quoque ne ſim
Turgidulus, tamen et referam; vos, cedite, ſilvæ.
Ite domum impaſti, domino jam non vacat, agni.
Ipſe ego Dardanias Rutupina per æquora puppes
Dicam, et Pandraſidos regnum vetus Inogeniæ,
Brennúmque Arviragúmque duces, priſcúmque Belinum,

Ver. 155. He hints his deſign of quitting paſtoral, and the lighter kinds of poetry, to write an epick poem. This, it appears, by what follows, was to be on ſome part of the ancient Britiſh ſtory. T. WARTON.

Ver. 162. *Ipſe ego Dardanias* &c.] The landing of the Trojans in England under Brutus. Rhutupium is a part of the Kentiſh coaſt. Brutus married Inogen, the eldeſt daughter of Pandraſus a Grecian king; from whoſe bondage Brutus had delivered his countrymen the Trojans. Brennus and Belinus were the ſons of Molmutius Dunwallo, by ſome writers called the firſt king of Britain. The two ſons carried their victorious arms into Gaul and Italy. Arviragus, the ſon of Cunobelin, conquered the Roman general Claudius. He is ſaid to have founded Dover-caſtle. T. WARTON.

Et tandem Armoricos Britonum ſub lege colonos;
Tum gravidam Arturo, fatali fraude, Iögernen,
Mendaces vultus, aſſumptáque Gorlöis arma,
Merlini dolus. O mihi tum ſi vita ſuperſit,

Ver. 165. *Et tandem Armoricos* &c.] Milton, in his *Hiſt. of England*, relates that the ancient chronicles of Armorica or Bretagne "atteſt the coming thither of the Britons to be then firſt when they fled from the Saxons; and indeed the name of Britain in France is not read till after that time." B. iii. fol. edit. p. 47. "Some think," he ſays, "Armorica to have been peopled with Britons long before." Ibid. p. 46. See alſo Leland's *Comment. in Cygneam Cantionem*, edit. 1658, p. 38. TODD.

Ver. 166. *Tum gravidam* &c.] Iogerne was the wife of Gorlois prince of Cornwall. Merlin transformed Uther Pendragon into Gorlois; by which artifice Uther had acceſs to the bed of Iogerne, and begat king Arthur. This was in Tintagelcaſtle in Cornwall. See Geffr. Monm. viii. 19. The ſtory is told by Selden on the *Polyolbion*, S. i. vol. ii. 674. Perhaps it will be ſaid, that I am retailing much idle hiſtory. But this is ſuch idle hiſtory as Milton would have clothed in the richeſt poetry. T. WARTON.

This transformation of Uther Pendragon is alſo related by Bale: "Utherium regem in Gorloidis transformabat ſpeciem, ut Iogernæ uxoris potiretur amplexu, ex quo concubitu Arthurium et Annam progenuit." Balei *Script. Brit.* edit. Gippeſvici, 1548, 4to. fol. 27. In the *Mir. for Magiſtrates*, Uther's paſſion is related in a poem of conſiderable length by Tho. Blenerhaſſet; in which, however, Merlin's artifice is not noticed. The poet elegantly calls Iogerne "the bright-cheekt Igren." TODD.

Ver. 168. *O mihi* &c.] I have corrected the pointing. "And O, if I ſhould have long life to execute theſe deſigns, you, my rural pipe, ſhall be hung up forgotten on yonder ancient pine: you are now employed in Latin ſtrains, but you ſhall ſoon be exchanged for Engliſh poetry. Will you then ſound in rude Britiſh tones?—Yes—We cannot excell in all things. I ſhall be ſuffi-

Tu procul annosâ pendebis, fiſtula, pinu,
Multùm oblita mihi; aut patriis mutata Camœnis
Brittonicum ſtrides, quid enim? omnia non licet uni,
Non ſperâſſe uni licet omnia, mî ſatis ampla
Merces, et mihi grande decus (ſim ignotus in ævum
Tum licèt, externo penitùſque inglorius orbi,)
Si me flava comas legat Uſa, et potor Alauni,
Vorticibúſque frequens Abra, et nemus omne Treantæ,

ciently contented to be celebrated at home for Engliſh verſe." Our author ſays in the Preface to *Ch. Gov.* B. ii. "Not caring to be once named abroad, though perhaps I could attain to that: but content with theſe Britiſh ilands as my world," *Proſe-works*, vol. i. 60. T. WARTON.

Ver. 175. *Si me flava comas legat* Uſa, *et potor* Alauni,] *Uſa* is perhaps the Ouſe in Buckinghamſhire. But other rivers have that name, which ſignifies water in general. *Alaunus* is Alain in Dorſetſhire, Alonde in Northumberland, and Camlan in Cornwall; and is alſo a Latin name for other rivers. T. WARTON.

"The *Uſe*," ſays Harriſon, in his *Deſcript. of Britain*, p. 49. b, "ryſeth about Weſt Wicham out of one of the Chiltern hills." I think, with Mr. Bowle, that Milton has noticed this rill on account of his reſidence in Buckinghamſhire. TODD.

Ver. 176. Vorticibúſque frequens *Abra*,] So Ovid, of the river Evenus, *Metam.* ix. 106.

"*Vorticibuſque frequens* erat, atque impervius amnis."

And Tyber is "denſus vorticibus, *Faſt.* vi. 502. *Abra* has been uſed as a Latin name for the Tweed, the Humber, and the Severn, from the Britiſh *Abren*, or *Aber*, a river's mouth. Of the three, I think the Humber, *vorticibus frequens*, is intended. Leland proves from ſome old monkiſh lines, that the Severn was originally called *Abren*; a name, which afterwards the Welſh

Et Thameſis meus ante omnes, et fuſca metallis
Tamara, et extremis me diſcant Orcades undis.
Ite domum impaſti, domino jam non vacat, agni.
Hæc tibi ſervabam lentâ ſub cortice lauri,
Hæc, et plura ſimul; tum quæ mihi pocula Manſus,
Manſus, Chalcidicæ non ultima gloria ripæ,

bards pretended to be derived from king Locrine's daughter *Abrine*, not *Sabrine*, drowned in that river. *Comm. Cygn. Cant.* vol. ix. p. 67. edit. 1744. In the Tragedy of *Locrine*, written about 1594, this lady is called *Sabren. Suppl. Shakſp.* vol. ii. p. 262. A. iv. S. v. " Yes, damſels, yes, *Sabren* ſhall ſurely die, &c." And it is added, that the river [Severn] into which ſhe is thrown, was thence called *Sabren. Sabren*, through *Safren*, eaſily comes to *Severn*. In the ſame play, Humber, the Scythian king exclaims, p. 246. A. iv. S. iv. " And gentle *Aby* take my troubled corſe." That is, the river *Aby*, which juſt before is called *Abis*. Ptolemy, enumerating our rivers that fall into the eaſtern ſea, mentions *Abi;* but probably the true reading is *Abri*, which came from *Aber*. *Aber* might ſoon be corrupted into *Humber*. The derivation of the Humber from Humber, king of the Huns, is as fabulous, as that the name Severn was from *Abrine* or *Sabrine*. But if Humber, a king of the Huns, has any concern in this name, the beſt way is to reconcile matters, and aſſociate both etymologies in *Hun-Aber*, or *Humber*.

T. Warton.

Ver. 176. ——————— *nemus omne Treantæ,*] The river Trent. In the next line, he calls Thameſis, *meus*, becauſe he was born in London; and the river Tamar in Cornwall, *fuſca metallis*, tinctured with tin-mines. T. Warton.

Ver. 182. *Manſus*, Chalcidicæ *non ultima gloria ripæ,*] Manſo celebrated in the laſt poem, and a Neapolitan. A people called the *Chalcidici* are ſaid to have founded Naples. See the third Epigram on Leonora, v. 4. " Corpora *Chalcidico* ſacra dediſſe rogo." And Virgil's tenth Eclogue, " *Chalcidico* verſu," v. 50. And *Æn.* vi. 17. T. Warton.

Bina dedit, mirum artis opus, mirandus et ipſe,
Et circum gemino cælaverat argumento:
In medio rubri maris unda, et odoriferum ver,
Littora longa Arabum, et ſudantes balſama ſilvæ,
Has inter Phœnix, divina avis, unica terris,
Cæruleùm fulgens diverſicoloribus alis,
Auroram vitreis ſurgentem reſpicit undis;
Parte aliâ polus omnipatens, et magnus Olympus:
Quis putet? hîc quoque Amor, pictæque in nube pharetræ,
Arma coruſca faces, et ſpicula tincta pyropo;
Nec tenues animas, pectúſque ignobile vulgi,
Hinc ferit; at, circum flammantia lumina torquens,

Ver. 183. *Bina dedit*, &c.] Perhaps a poetical deſcription of two real cups thus richly ornamented, which Milton received as preſents from Manſo at Naples. He had flattered himſelf with the happineſs of ſhewing theſe tokens of the regard with which he had been treated in his travels, to Deodate, at his return. Or perhaps this is an allegorical deſcription of ſome of Manſo's favours. T. WARTON.

Ver. 189. *Auroram* vitreis *ſurgentem reſpicit* undis;] See *In Quint. Nov.* v. 66. So Buchanan, *Silv.* iii. p. 51. edit. ſupr. "Maris *vitreas undas*." Compare *Comus*, v. 861, and *Paraphr. Pſalm* cxiv. ver. 17. TODD.

Ver. 192. *Arma coruſca faces, et ſpicula tincta pyropo;*] See the Note on *Elcg.* vii. 47. And Taſſo's *Aminta*, Prolog. Love, the ſpeaker:

"Ch' à me fu, non à lei, conceſſa in ſorte
"La face onnipotente, e l' arco d' oro." TODD.

Ver. 194. ——————— *circum flammantia lumina torquens*,] Apoll. Rhod. iii. 275, &c.

Τόφρα δ' Ἔρως κ. τ. λ.
Ὀξέα δενδίλλων. TODD.

Semper in erectum ſpargit ſua tela per orbes
Impiger, et pronos nunquam collimat ad ictus:
Hinc mentes ardere ſacræ, formæque deorum.
Tu quoque in his, nec me fallit ſpes lubrica, Damon,
Tu quoque in his certè es, nam quò tua dulcis abiret
Sanctáque ſimplicitas, nam quò tua candida virtus?
Nec te Lethæo fas quæſiviſſe ſub orco,
Nec tibi conveniunt lacrymæ, nec flebimus ultra:

Ver. 195. He aims his darts upwards, *per orbes*, among the ſtars. He wounds the gods. T. WARTON.

Ver. 200. *Sanctáque ſimplicitas*, &c.] See Milton's Epiſt. Diodato, dat. Lond. Sept. 23, 1637. "Scribit vicem tuam apud me tua probitas,—ſcribit morum ſimplicitas, et recti amor." RICHARDSON.

Ver. 201. *Nec te Lethæo fas quæſiviſſe ſub orco*, &c.] From this line to the laſt but one, the imagery is almoſt all from his own *Lycidas*, v. 181.

"*Weep no more*, woful ſhepherds, *weep no more;*
"For Lycidas your ſorrow is *not dead*.—
— "Lycidas ſunk low, but *mounted high*—
"Where, other groves and other ſtreams along,
"With nectar pure his oozy locks he laves,
"And hears the *unexpreſſive nuptial ſong*,
"In the *bleſt kingdoms* meek of joy and love.
"There entertain him all the Saints above,
"In ſolemn troops, and ſweet ſocieties,
"Who ſing, and ſinging in their glory move.—
"Henceforth thou art the *Genius of the ſhore*."

Here is a ſtrain of myſtick devotion, yet with ſome tincture of claſſical fiction, exalted into poetry. T. WARTON.

Ite procul, lacrymæ; purum colit æthera Damon,
Æthera purus habet, pluviùm pede reppulit arcum;
Heroúmque animas inter, divósque perennes,
Æthereos haurit latices, et gaudia potat
Ore sacro. Quin tu, cœli post jura recepta,
Dexter ades, placidúsque fave quicunque vocaris,
Seu tu noster eris Damon, sive æquior audis
Diodatus, quo te divino nomine cuncti
Cœlicolæ nôrint, silvisque vocabere Damon.
Quòd tibi purpureus pudor, et sine labe juventus
Grata fuit, quòd nulla tori libata voluptas,
En etiam tibi virginei servantur honores;
Ipse caput nitidum cinctus rutilante coronâ,
Lætáque frondentis gestans umbracula palmæ,
Æternùm perages immortales hymenæos;
Cantus ubi, choreisque furit lyra mista beatis,

Ver. 212. —— purpureus pudor,] Ovid, Art. Am. I. iii. 14.

"Nudaque simplicitas, *purpureusque pudor.*"
RICHARDSON.

Ver. 214. *En etiam tibi virginei servantur honores*;] Deodate and Lycidas were both unmarried. See *Revelations*, for his allusion, xiv. 3, 4. "These are they which were not defiled with women, for they are virgins, &c." T. WARTON.

Ver. 216. *Lætáque frondentis gestans umbracula palmæ,*
Æternùm perages immortales hymenæos;] The same description, from *Revelat.* vii. 9, 10, is transferred into *Par. Lost*, vi. 882, &c. Tasso has the same allusion:

"E mille fiate felice è quell' alma,
"Che ha del ben oprar corona, e palma." TODD.

Feſta Sionæo bacchantur et Orgia thyrſo*.

* Doctor Johnſon obſerves, that this poem is "written with the common but childiſh imitation of paſtoral life." Yet there are ſome new and natural country images, and the common topicks are often recommended by a novelty of elegant expreſſion. The paſtoral form is a fault of the poet's times. It contains alſo ſome paſſages which wander far beyond the bounds of bucolick ſong, and are in his own original ſtyle of the more ſublime poetry. Milton cannot be a ſhepherd long. His own native powers often break forth, and cannot bear the aſſumed diſguiſe.

T. WARTON.

Jan. 23, 1646.

Ad JOANNEM ROUSIUM Oxonienſis Academiæ Bibliothecarium *.

De libro Poematum amiſſo, quem ille ſibi denuò mitti poſtulabat, ut cum aliis noſtris in Bibliothecâ publicâ reponet, Ode.

Ode tribus conſtat Strophis, totidémque Antiſtrophis, unâ demum Epodo clauſis; quas, tametſi omnes nec verſuum numero, nec certis ubique colis exactè reſpondeant, ità tamen ſecuimus, commodè legendi potius, quàm ad antiquos concinendi modos rationem ſpectantes. Alioquin hoc genus rectiùs ſortaſsè dici monoſtrophicum debuerat. Metra partim ſunt κατὰ σχέσιν, *partim* ἀπολελυμένα. *Phaleucia quæ ſunt, Spondæum tertio loco bis admittunt, quod idem in ſecundo loco Catullus ad libitum fecit.*

Strophe 1.

GEMELLE cultu ſimplici gaudens liber,
Fronde licèt geminâ,

* *John Rouſe*, or Ruſſe, Maſter of Arts, fellow of Oriel college Oxford, was elected chief librarian of the Bodleian, May 9, 1620. He died in April, 1652, and was buried in the chapel of his college. He ſucceeded to Thomas James, the firſt that held this office from the foundation. In painted glaſs, in a window of the Provoſt's Lodgings at Oriel college, are the heads of ſir Thomas Bodley, James, and Rouſe, by Van Ling. Herne ſays, they were put up by Rouſe: they were probably brought from

Munditiéque nitens non operosâ;
Quem manus attulit

Rouſe's apartment to the Provoſt's Lodgings, when the College was rebuilt "about 1640." Hearne, MSS. Coll. xii. p. 13. Rouſe's portrait, large as life, a three quarters length, and coeval, is in the Bodleian library. He publiſhed an Appendix to James's Bodleian Catalogue, Oxon. 1636. 4to. In 1631, the Univerſity printed, "Epiſtola ad Johannem Cirenbergium, ob acceptum Synodalium Epiſtolarum Concilii Baſileenſis Αὐτόγραφον, præfixa variorum carminibus honorariis in eundem Cirenbergium. Oxon. 1631." In quarto. Where among the names of the writers in Latin, are Richard Buſby of Chriſt Church, afterwards the celebrated Maſter of Weſtminſter: Jaſper Maine, and Thomas Cartwright, both well known as Engliſh poets, and of the ſame college: and Thomas Maſters of New-college, author of the famous Greek Ode on the Crucifixion. The Dedication, to Cirenberg, is written by our librarian Rouſe, who ſeems to have conducted the publication. In it he ſpeaks of his Travels, and particularly of his return from Italy through Baſil. He has a copy of not inelegant Latin Elegiacks, in the Oxford verſes, called *Britanniæ Natalis*, Oxon. 1630. 4to. p. 62. Hearne ſays, that Rouſe was intimate with Burton, author of the celebrated book on *Melancholie;* and that he furniſhed Burton with choice books for that work. MSS. *Coll.* cxli. p. 114. He lived on terms of the moſt intimate friendſhip with G. J. Voſſius; by whom he was highly valued and reſpected for his learning, and activity in promoting literary undertakings. This appears from Voſſius's Epiſtles to Rouſe, viz. *Epp.* 73, 130, 144, 256, 409, 427. See Colomeſius's *Voſſii Epiſtolæ*, Lond. 1690. fol. There is alſo a long and well-written Epiſtle from Rouſe to Voſſius, *Ep.* 352. ibid. ad calc. p. 241. Degory Wheare, the firſt Camden Profeſſor, ſends his Book *De Ratione et Methodo legendi Hiſtorias*, in 1625, to Rouſe, with a Letter inſcribed, "*Joanni Rouſæo* literatiſſimo Academico meo." See Wheare *Epiſtolarum Euchariſticarum Faſciculus*, Oxon. 1628. 12mo. p. 113. Not only on account of his friendſhip with Milton, which appears to have ſubſiſted in 1637, but becauſe he retained his librarianſhip and fellowſhip through Cromwell's Uſurpation, we may ſuppoſe Rouſe to have been puritanically in-

Juvenilis olim,
Sedula tamèn haud nimii poetæ;

clined. See Notes on Sir Henry Wotton's *Letter* prefixed to *Comus*. However, in 1627, he was expelled from his fellowſhip; but, ſoon afterwards, making his peace with the Preſbyterian Viſitors, was reſtored, Walker's *Suff. Cler.* P. ii. p. 132. We are told alſo by Walker, that, when the preſbyterian officers proceeded to ſearch and pillage ſir Thomas Bodley's cheſt in the library, they quitted their deſign, on being told that there was to be found there, "by Rouſe the librarian, a *confiding brother*." Ibid. P. i. p. 143. Wood ſays, that when Lord Pembroke, Cromwell's Chancellour of the Univerſity of Oxford, took his chair in the Convocation-houſe, in 1648, ſcarcely any of the loyal members attended, but that Rouſe was preſent, *Hiſt. Ant. Univ. Oxon.* i. 401. col. 2. Probably Milton might become acquainted with Rouſe, when he was incorporated a Maſter of Arts at Oxford in 1635. Neale ſays, the Aſſembly of Divines, in 1645, recommended the new verſion of the Pſalms by Mr. Rouſe, to be uſed inſtead of Sternhold's, which was grown obſolete, *Hiſt. Pur.* vol. iii. 315. edit. 1736. But this was Francis Rouſe originally of Broadgate-Hall Oxford, one of the aſſembly of Divines, the preſbyterian provoſt of Eton college, and an active inſtrument in the Calviniſtick viſitation of Oxford: whoſe works were collected and publiſhed together at London, in 1657, under the title "Treatiſes and meditations dedicated to the Saints, and to the Excellent throughout the three kingdoms." His Pſalms appeared in 1641. Butler ſays of theſe Pſalms, "When Rouſe ſtood forth for his trial, Robin Wiſdom [in Sternhold and Hopkins] was found the better poet," *Remains*, edit. 1754. p. 230. I know not if he was related to the librarian. But Wood mentions our librarian Rouſe, as conveying, in 1626, an old hoſtel to Pembroke college Oxford, which was converted into Lodgings for the Maſter of that college, then recently founded in Broadgate Hall; and which Rouſe had juſt purchaſed of Dr. Clayton, preferred from the Principality of that Hall to the Maſterſhip of the new college, *Hiſt. Univ. Oxon*, ii. 336. col. 2. I recite this anecdote, as it ſeems to ſuggeſt a conjecture, corroborated by other circumſtances, that the librarian was re-

Dum vagus Auſonias nunc per umbras,
Nunc Britannica per vireta luſit,

lated to Francis Rouſe abovementioned, the preſbyterian provoſt of Eton, who was bred in Broadgate Hall, and at his death in 1657, became a liberal benefactor to Pembroke college.

Milton, at Rouſe's requeſt, had given his little volume of poems, printed in 1645, to the Bodleian library. But the book being loſt, Rouſe requeſted his friend Milton to ſend another copy. In 1646, another was ſent by the author, neatly but plainly bound, *munditie nitens non operoſâ*, in which this ode to Rouſe, in Milton's own hand-writing, on one ſheet of paper, is inſerted between the Latin and Engliſh Poems. It is the ſame now marked M. 168. *Art.* 8vo. In the ſame library, is another ſmall volume, uniformly bound with that laſt mentioned, of a few of Milton's proſe tracts, the firſt of which is of *Reformation touching Church Diſcipline*, printed for T. Underhill, 1641. 4to. Marked F. 56. *Th.* In the firſt blank leaf, in Milton's own hand-writing is this inſcription, never before printed. "Doctiſſimo viro proboque librorum æſtimatori *Johanni Rouſio*, Oxonienſis Academiæ Bibliothecario, gratum hoc ſibi fore teſtanti, Joannes Miltonus opuſcula hæc ſua, in Bibliothecam antiquiſſimam atque celeberrimam adſcifcenda, libens tradit: tanquam in memoriæ perpetuæ fanum, emeritamque, uti ſperat, invidiæ calumniæque vacationem, ſi veritati bonoque ſimul eventui fatis ſit litatum. Sunt autem De Reformatione Angliæ, Lib. 2.—De Epiſcopatu Prælatico, Lib. 1.—De ratione Politiæ Eccleſiaſticæ, Lib. 1.—Animadverſiones in Remonſtrantis Defenſionem, Lib. 1.—Apologia, Lib. 1.—Doctrina et diſciplina Divortii, Lib. 2.—Judicium Buceri de Divortio, Lib. 1.—Colaſterion, Lib. 1.—Tetrachordon in aliquot præcipua Scripturæ loca de Divortio, inſtar Lib. 4.—Areopagitica, ſive de libertate Typographiæ oratio.—De Educatione Ingenuorum epiſtola*.—*Poemata Latina, et Anglicana ſcorſim.*" About the year 1720, theſe two volumes, with other ſmall books, were haſtily, perhaps contemptuouſly, thrown aſide as duplicates, either real or pretended: and Mr. Nathaniel Crynes, an eſquire beadle, and a diligent collector of ſcarce Engliſh books, was permitted, on the

* Tractate of Education to Hartlib.

Infons populi, barbitóque devius
Indulfit patrio, mox itidem pectine Daunio 10

promife of fome future valuable bequefts to the library, to pick out of the heap what he pleafed. But he, having luckily many more grains of party prejudice than of tafte, could not think any thing worth having that bore the name of the republican Milton; and therefore thefe two curiofities, which would be invaluable in a modern auction, were fortunately fuffered to remain in the library, and were foon afterwards honourably reftored to their original places. T. Warton.

Wood informs us, that Fairfax, Cromwell, &c. having been admitted to the degree of Doctor of Civil Law, went, after the ceremony, to the Bodleian Library, where they were received with a fpeech by the keeper, Roufe. See *Annals Univ. Ox.* edit. Gutch, vol. ii. 620. Roufe prevented the plundering of Bodley's Cheft. Ibid, 625. He bequeathed twenty pounds to the Library. Ibid, 944. Todd.

Ver. 1. *Gemelle cultu fimplici gaudens liber,*
Fronde *licèt* geminâ, &c.] By *Fronde gemina*, we are to underftand, metaphorically, the *two-fold leaf*, the Poems both Engliſh and Latin, of which the volume confifted. So the Bodleian manufcript, and printed copies: but *fronte* is perhaps a better reading. This volume of Poems, 1645, has a double *front* or title-page; both feparate and detached from each other, the one, at the beginning, prefixed to the Latin, and the other, about the middle, to the Engliſh poems. Under either reading, the volume is Liber *gemellus*, a double book, as confifting of two diftinct parts, yet *cultu fimplici*, under the form and appearance, the *habit*, of a fingle book. T. Warton.

It muft be mentioned, that in Milton's book the *Engliſh poems are placed firſt*, and the Ode immediately follows the title-page of the Latin poems. This, and two or three other flight alterations in the quotation from Milton's larger volume, in the preceding Note, are made from the original. Todd.

Ver. 9. *Infons populi,*] Guiltlefs as yet of engaging in the popular difputes of thefe turbulent times. T. Warton.

Ver. 10. ——— *mox itidem pectine Daunio*] His Italian Sonnets. T. Warton.

Longinquum intonuit melos
Vicinis, et humum vix tetigit pede:

Antiſtrophe.

Quis te, parve liber, quis te fratribus
Subduxit reliquis dolo?
Cùm tu miſſus ab urbe,
Docto jugitèr obſecrante amico,
Illuſtre tendebas iter
Thameſis ad incunabula
Cærulei patris,
Fontes ubi limpidi
Aonidum, thyaſúſque ſacer,
Orbi notus per immenſos
Temporum lapſus redeunte cœlo,
Celebérque futurus in ævum?

Strophe 2.

Modò quis deus, aut editus deo,
Priſtinam gentis miſeratus indolem,
(Si ſatis noxas luimus priores,
Mollique luxu degener otium,)
Tollat nefandos civium tumultus,

Ver. 18. *Thameſis ad incunabula*] The Thames, or Iſis, riſes not very many miles weſt of Oxford, on the confines of Glocester-ſhire. Unleſs the poet means the junction of Tame and Iſis, fancifully ſuppoſed to produce Thameſis, at Dorcheſter near Oxford. T. Warton.

Ver. 29. *Tollat nefandos civium tumultus*, &c.] I fear Milton is here complaining of evils, which his own principles contributed

Almáque revocet ſtudia ſanctus,
Et relegatas ſine ſede Muſas
Jam penè totis finibus Angligenûm;
Immundásque volucres,
Unguibus imminentes,
Figat Apollineâ pharetrâ,
Phineámque abigat peſtem procul amne Pegaſëo?

Antiſtrophe.

Quin tu, libelle, nuntii licèt malâ
Fide, vel oſcitantiâ,
Semel erraveris agmine fratrum,
Seu quis te teneat ſpecus,
Seu qua te latebra, forſan unde vili
Callo tereris inſtitoris inſulſi,
Lætare felix: en iterum tibi
Spes nova fulget, poſſe profundam
Fugere Lethen, vehique ſuperam

either to produce or promote. But his illuſtrations are ſo beautiful, that we forget his politicks in his poetry. In reflecting, however, on thoſe evils, I cannot entirely impute their origin to a growing ſpirit of popular faction. If there was anarchy on one part, there was tyranny on the other: the diſpute was a conflict "between governours who ruled by will not by law, and ſubjects who would not ſuffer the law itſelf to controul their actions." Balguy's *Sermons*, p. 55. T. Warton.

Ver. 33. *Immundáſque volucres*, &c.] He has almoſt a ſimilar alluſion in the *Reaſon of Church Government*, &c. He compares Prelacy to the Python, and adds, "till like that fen-born ſerpent ſhe be ſhot to death with the darts of the ſun, the pure and powerful beams of God's word," *Proſe-works*, i. 74. T. Warton.

In Jovis aulam, remige pennâ:

Strophe 3.

Nam te Roüſius ſui
Optat peculî, numeróque juſto
Sibi pollicitum queritur abeſſe;
Rogátque venias ille, cujus inclyta
Sunt data virûm monumenta curæ:
Téque adytis etiam ſacris
Voluit reponi, quibus et ipſe præſidet,
Æternorum operum cuſtos fidelis;
Quæſtórque gazæ nobilioris,
Quàm cui præfuit Iön,

Ver. 46. ——— *remige pennâ:*] This reminds us of a kindred alluſion in *Paradiſe Loſt*, "his ſail-broad vans," B. ii. 927. And this idea he had uſed before, of the Engliſh dragon *Superſtition*, "this mighty *ſail-wing'd* monſter." *Ch. Governm.* B. ii. And ſee *In Quint. Novemb.* ver. 208. But Spenſer had it before of a dragon not leſs formidable, *Faer. Qu.* i. xi. 10. 18. And the monſter in Arioſto, ſuggeſted by archbiſhop Turpin, which fights with Bayardo, has wings, "che parean *duo vele*," Orl. Fur. xxxiii. 84. T. Warton.

Ver. 55. The paintings, ſtatues, tapeſtry, tripods, and other ineſtimable furniture of Apollo's temple at Delphi, are often poetically deſcribed in the *Ion*. See particularly, v. 185. ſeq. v. 1146. ſeq. Its images of gold are mentioned in the *Phoeniſſæ*, v. 228. The riches of the treaſures of this celebrated ſhrine were proverbial even in the days of Homer, *Il.* ix. 404. All theſe were offerings, ΑΝΑΘΗΜΑΤΑ, *Dona Delphica*, made by eminent perſonages who viſited the temple. T. Warton.

Ver. 56. *Quàm cui præfuit Ion*, &c.] Ion, the treaſurer of the Delphick temple, abounding in riches. Euripides's tragedy o Ion evidently occaſioned this alluſion. Euripides calls Ion, ΧΡΥΣΟΦΥΛΑΚΑ, v. 54. T. Warton.

Clarus Erechtheides,
Opulenta dei per templa parentis,
Fulvóſque tripodas, donáque Delphica,
Iön, Actæâ genitus Creusâ.

Antiſtrophe.

Ergo, tu viſere lucos
Muſarum ibis amœnos;
Diámque Phœbi rurſus ibis in domum,
Oxoniâ quam valle colit,
Delo poſthabitâ,
Bifidóque Parnaſſi jugo:
Ibis honeſtus,
Poſtquam egregiam tu quoque ſortem
Nactus abis, dextri prece ſollicitatus amici.
Illic legeris inter alta nomina
Authorum, Graiæ ſimul et Latinæ
Antiqua gentis lumina, et verum decus.

Epodos.

Vos tandèm, haud vacui mei labores,
Quicquid hoc ſterile fudit ingenium,
Jam ſerò placidam ſperare jubeo
Perfunctam invidiâ requiem, ſedéſque beatas,
Quas bonus Hermes,
Et tutela dabit ſolers Roüſi;

Ver. 78. *Et tutela* &c.] If he meant this verſe for an hendecaſyllable, there is a falſe quantity in *ſolers*. The firſt ſyllable is notoriouſly long. T. Warton.

Quò neque lingua procax vulgi penetrabit, atque
longè
Turba legentûm prava faceſſet:
At ultimi nepotes,
Et cordatior ætas,
Judicia rebus æquiora forſitan
Adhibebit, integro ſinu.
Tum, livore ſepulto,
Si quid meremur ſana poſteritas ſciet,
Roüſio favente.

Ver. 86. *Si quid meremur* &c.] The reader will recollect, that this Ode was written and ſent in 1646. Milton here alludes to the ſevere cenſures which he had lately ſuffered, not only from the epiſcopal, but even from the preſbyterian, party. About the year 1641, our author, well knowing how much the puritans wanted the aſſiſtance of abilities and learning, attacked the order of biſhops and the entire conſtitution of the Church of England, in three or four large and laboured treatiſes. One of theſe, his Reply to biſhop Hall's Remonſtrance, was anſwered the ſame year by an anonymous antagoniſt, ſuppoſed to be the biſhop's ſon; who calls Milton a blaſphemer, a drunkard, a profane ſwearer, and a frequenter of brothels, aſſerting at the ſame time, that he was expelled the Univerſity of Cambridge for a perpetual courſe of riot and debauchery. About the year 1644, Milton publiſhed his tracts on Divorce. Here he quarrelled with his own friends. Theſe pieces were inſtantly anathematiſed by the thunder of the preſbyterian clergy, from the pulpit, the preſs, and the tribunal of the Aſſembly of Divines at Weſtminſter. By the leaders of that perſuaſion, who were now predominant, and who began in their turn to find that novelties were dangerous, he was even ſummoned before the Houſe of Lords. It is in reference to the rough and perhaps undeſerved treatment which he received, in conſequence of the publication of theſe diſſertations in defence of domeſtick liberty, that he complains in his twelfth Sonnet.

" I did but prompt the age to quit their *clogs*
" By the known rules of ancient liberty,
" When ſtraight a barbarous noiſe environs me
" Of owls and cukoos, aſſes, apes, and dogs, &c."

And the preceding Sonnet on the ſame ſubject, is thus entitled, " On the *Detraction* which followed upon my writing certain Treatiſes."

But theſe were only the beginnings of obloquy. He was again to appeal to poſterity for indulgence. *Evil Tongues*, together with many *Evil Days*, were ſtill in reſerve. The commonwealth was to be diſannulled, and monarchy to be reſtored. The Defence of the King's Murther was not yet burnt by the common hangman. In the year 1676, his official Latin Letters were printed. In the Preface, the editor ſays of the author, " Eſt forſan digniſſimus qui ab omnibus legeretur Miltonus, niſi ſtyli ſui facundiam et puritatem *turpiſſimis moribus* inquinaſſet." Winſtanly thus characteriſes our author. " He is one whoſe natural parts might deſervedly give him a place among the principal of our Engliſh poets.—But his fame is gone out like a candle in a ſnuff, and his memory will always ſtink, which might have ever lived in honourable repute, had he not been a notorious traytor, &c." *Lives of the Poets*, p. 175. edit. 1687.

I mention theſe deſcriptions of Milton, among many others of a like kind which appeared ſoon after his death, becauſe they probably contain the tone of the publick opinion, and ſeem to repreſent the general and eſtabliſhed eſtimation of his character at that time; and as they are here delivered diſpaſſionately, and not thrown out in the heat of controverſy and calumniation.

Upon the whole, and with regard to his political writings at large, even after the prejudices of party have ſubſided, Milton, I believe, has found no great ſhare of favour, of applauſe, or even of candour, from diſtant generations. His *Si quid meremur*, in the ſenſe here belonging to the words, has been too fully aſcertained by the mature determination of time. Toland, about thirty years after the Reſtoration, thought Milton's proſe-works of ſufficient excellence and importance to be collected and printed in one body. But they were neglected and ſoon forgotten. Of late years, ſome attempts have been made to revive them, with as little ſucceſs. At preſent, they are almoſt unknown. If they are ever inſpected,

it is perhaps occaſionally by the commentator on Milton's verſe as affording materials for comparative criticiſm, or from motives of curioſity only, as the productions of the writer of *Comus* and *Paradiſe Loſt*, and not ſo much for any independent value of their own. In point of doctrine, they are calculated to annihilate the very foundations of our civil and religious eſtabliſhment, as it now ſubſiſts: they are ſubverſive of our legiſlature, and our ſpecies of government. In condemning tyranny, he ſtrikes at the bare exiſtence of kings; in combating ſuperſtition, he decries all publick religion. Theſe diſcourſes hold forth a ſyſtem of politicks, at preſent as unconſtitutional, and almoſt as obſolete, as the nonſenſe of paſſive obedience: and, in this view, we might juſt as well think of republiſhing the pernicious theories of the kingly bigot James, as of the republican uſurper Oliver Cromwell. Their ſtyle is perplexed, pedantick, poetical, and unnatural: abounding in enthuſiaſtick effuſions, which have been miſtaken for eloquence and imagination. In the midſt of the moſt ſolemn rhapſodies, which would have ſhone in a faſt ſermon before Cromwell, he ſometimes indulges a vein of jocularity; but his witticiſms are as aukward as they are unſuitable, and Milton never more miſunderſtands the nature and bias of his genius, than when he affects to be arch either in proſe or verſe. His want of deference to ſuperiours teaches him to write without good manners; and, when we conſider his familiar acquaintance with the elegancies of antiquity, with the orators and hiſtorians of Greece and Rome, few writers will be found to have made ſo ſlender a ſacrifice to the Graces. From ſome of theſe ſtrictures, I muſt except the *Tractate on Education*, and the *Areopagitica*, which are written with a tolerable degree of facility, ſimplicity, purity, and perſpicuity; and the latter, ſome tedious hiſtorical digreſſions and ſome little ſophiſtry excepted, is the moſt cloſe, concluſive, comprehenſive, and deciſive vindication of the liberty of the preſs that has yet appeared, on a ſubject on which it is difficult to decide, between the licentiouſneſs of ſcepticiſm and ſedition, and the arbitrary exertions of authority. In the mean time, Milton's proſe works, I ſuſpect, were never popular: he deeply engaged in moſt of the eccleſiaſtical diſputes of his times, yet he is ſeldom quoted or mentioned by his contemporaries, either of the preſbyterian or independent perſuaſion: even by Richard Baxter, paſtor of Kid-

derminſter, a judicious and voluminous advocate on the ſide of the preſbyterians, who vehemently cenſures and oppoſes ſeveral of his coadjutors in the cauſe of church-independency, he is paſſed over in profound ſilence. For his brethren the independents he ſeems to have been too learned and unintelligible. In 1652, ſir Robert Filmer, in a general attack on the recent antimonarchical writers, beſtows but a very ſhort and ſlight refutation on his politicks. It appears from the *Cenſure of the Rota*, a pamphlet publiſhed in 1660, ſaid to be fabricated by Harrington's club, that even his brother party-writers ridiculed the affectations and abſurdities of his ſtyle *. Lord Monboddo is the only modern critick of note, who ranks Milton as a proſe-writer with Hooker, Sprat, and Clarendon.

I have hitherto been ſpeaking of Milton's proſe-works in Engliſh. I cannot allow, that his Latin performances in proſe are formed on any one chaſte Roman model. They conſiſt of a modern factitious mode of latinity, a compound of phraſeology gleaned from a general imitation of various ſtyles, commodious enough for the author's purpoſe. His *Defenſio pro populo Anglicano* againſt Salmaſius, ſo liberally rewarded by the preſbyterian adminiſtration, the beſt apology that ever was offered for bringing kings to the block, and which diffuſed his reputation all over Europe, is remembered no more.

Doctor Birch obſerves of this prophetick hope in the text, that "the univerſal admiration with which his Works are read, juſtifies what he himſelf ſays in his Ode to Rouſe," *Life*, p. lxiii. But this hope, as we have ſeen, our author here reſtricts to his political ſpeculations, to his works on civil and religious ſubjects, which are ſtill in expectation of a reverſionary fame, and ſtill await the partial ſuffrages of a *ſana poſteritas*, and a *cordatior ætas*. The flattering anticipation of more propitious times, and more equitable judges, at ſome remote period, would have been juſtly applicable to his other works; for in thoſe, and thoſe only, it has been amply and conſpicuouſly verified. It is from the *ultimi nepotes* that juſtice has been done to the genuine claims of his poetical character. Nor does any thing, indeed, more ſtrongly mark the improved critical diſcernment of the preſent age, than that it has

* Oldys attributes this pamphlet to Harrington, in his Catalogue of the pamphlets in the Harleian Library.

atoned for the contemptible taſte, the blindneſs, and the neglect, of the laſt, in recovering and exalting the poetry of Milton to its due degree of cultivation and eſteem: and we may ſafely prognoſticate, that the poſterities are yet unborn, which will bear teſtimony to the beauties of his calmer imagery, and the magnificence of his more ſublime deſcriptions, to the dignity of his ſentiments, and the vigour of his language. Undoubtedly the *Paradiſe Loſt* had always its readers, and perhaps more numerous and devoted admirers even at the infancy of its publication, than our biographers have commonly ſuppoſed. Yet, in its ſilent progreſſion, even after it had been recommended by the popular papers of Addiſon, and had acquired the diſtinction of an Engliſh claſſick, many years elapſed before any ſymptoms appeared, that it had influenced the national taſte, or that it had wrought a change in our verſification, and our modes of poetical thinking. The remark might be ſtill farther extended, and more forcibly directed and brought home, to his earlier poetry.

Among other proofs of our reverence for Milton, we have ſeen a monument given to his memory in Weſtminſter-abbey. But this ſplendid memorial did not appear, till we had overlooked the author of *Reformation in England*, and the *Defenſio:* in other words, till our riſing regard for Milton the poet had taught us to forget Milton the politician. Not long before, about the year 1710, when Atterbury's inſcription for the monument of John Philips, in which he was ſaid to be *ſoli Miltono ſecundus*, was ſhown to doctor Sprat then dean of Wincheſter, he refuſed it admittance into the church; the name of Milton as doctor Johnſon obſerves, who firſt relates this anecdote, "being in his opinion, too deteſtable to be read on the wall of a building dedicated to devotion." Yet when more enlarged principles had taken place, and his buſt was erected where once his name had been deemed a profanation, doctor George, Provoſt of King's College, Cambridge, who was ſolicited for an epitaph on the occaſion, forbearing to draw his topicks of reconciliation from a better ſource, thought it expedient to apologiſe for the reception of the monument of Milton the republican into that venerable repoſitory of kings and prelates, in the following hexameters; which recall our attention to the text, and on account of their ſpirited ſimplicity, and nervous elegance, deſerve to be brought forward, and to be more univerſally circulated.

" Auguſti regum cineres, ſanctæque favillæ
" Heroum, vóſque O, venerandi nominis, umbræ!
" Parcite, quod veſtris, infenſum regibus olim,
" Sedibus infertur nomen: liceátque ſupremis
" Funeribus finire odia, et mors obruat iras.
" Nunc ſub fœderibus coeant felicibus, una
" Libertas, et jus ſacri inviolabile ſceptri.
" Rege ſub *Auguſto* fas ſit laudare *Catonem*." T. WARTON.

Dr. Symmons, in his recent Life of Milton, is vehemently indignant at Mr. Warton's want of taſte in cenſuring the proſe-writings, and elaborately learned in diſcuſſing the claſſical merits of the ode to which this cenſure is appended. My diſſent from the opinion of Mr. Warton I have ſtated, with becoming reſpect I truſt, in my Account of the great poet's Life and Writings. Perhaps the contempt, with which Dr. Symmons is pleaſed to treat the literary character of Mr. Warton, will be deemed by many, not ſecond to the eloquent biographer in the powers of critical inquiry and diſpaſſionate judgement, as unmerited and indefenſible. But from differences of this kind it will be more profitable and pleaſant to paſs on to diſquiſition, which certainly exhibits (as indeed the diſquiſitions of Dr. Symmons repeatedly exhibit) the union of great erudition and a very ornate mode of writing.

" When he conſtructed this ode to Rouſe, which is now a wild chaos of verſes and no verſes heaped together confuſedly and licentiouſly, Milton," Dr. Symmons remarks, " muſt be regarded as imprudent for not taking any one model of acknowledged authority, by a perfect aſſimilation to which, in the conſtruction and the combination of his metres, he might have ſecured himſelf from errour and reprehenſion. Inattentive or lawleſs he muſt certainly be deemed, either for not noticing, or for not following the rule of ſyſtematizing, which the moderation of the Latin poets choſe to affect, rather than to indulge in that inexhauſtible variety, that rapid interchange of numbers, which enchants and aſtoniſhes in the tragick ſolemnity of the chorus of the Grecian Muſe, or in the wild roll of her dithyrambick. This preference of a ſyſtem may be obſerved amongſt all, even the lateſt of the Roman poets; though exceptions to it will be found in two or three choruſſes in Seneca's plays, (*Agamem.* 590, 810, *Oedip.* 403,) which at

the ſame time exhibit tranſgreſſions of every rule of metre and of rhythm. To diſapprove, then, of the general plan and conſtruction of this ode is only to admit, that, in matters of this nature, innovation is dangerous and to be avoided; for, in compoſitions in the claſſical languages, what is without precedent may be contrary to principle; and in every art, ſcience, and department of knowledge, the vague ſurmiſes of probability, which are doubtful, muſt not be balanced againſt the concluſions of neceſſity, which are certain. Next in order to be regarded is the execution of the ode; which need not have followed the licentiouſneſs of the plan: and it would have been more becoming in our poet to adhere to authority in the former, than it was cenſurable to depart from it in the latter; for, to deviate from authority in the former, was to produce new fabricks of verſe, and thus to indulge in a violence of innovation at which ſound judgement muſt neceſſarily revolt. It was to be expected, then, that Milton would fortify each of his lines with example, or, in defect of example, would, at leaſt, advance for his deed the plea of reaſon, and would attempt to conciliate criticiſm with the effect of harmony: but to neither of theſe dictates of prudence has he invariably attended. For ſome of his verſes individual example will be ſought in vain, while in others, not ſtrictly conformable to thoſe models which they moſt nearly reſemble, the leſs ſevere and faſtidious will admit the principle of conſtruction not to be wholly contrary to the genius of the Latin language; and will acknowledge that the rhythm diſtinguiſhes them from the aſperity of their neighbours. With lines of this deſcription may be claſſed the 36th, 48th, 49th, 54th, 55th 71ſt, 77th, and 79th, of which the 54th and 77th are not Phalæcians, whatever Milton may call them. The five laſt lines are too cumbrous with ſpondees, but they are conſtructed after the manner of Pindar, the moſt beautiful and the moſt frequent of whoſe verſes are formed by preſixing or poſtfixing trochaicks to dactylicks. Theſe lines, though not very ſtrictly formed on any model and indefenſible by example, may be admitted as not deficient in rhythm; but others are to be found, in this compoſition of Milton, not only unprecedented by the ſtrong bulwark of authority, but unrecommended alſo by the wily influence of harmony; monſters, ſuch as Seneca, or whoever was the author of *Oedipus* and *Agamemnon*, ſcarcely ever begot, or

Georgius Fabricius chriſtened. To reject diſdainfully ſuch ſpecimens, as are contained in the following liſt, (verſes 3, 6, 7, 9, 13, 22, 25, 30, 36, 42, 45, 74, 75,) requires not the *ſuperbum aurium judicium*. King Midas would have diſapproved of them; and we may decide dogmatically, and may animadvert ſeverely, without caution and without delicacy, on a fact which is ſo obvious, and on uncouthneſs which is ſo barbarous. As Antiſpaſticks (a meaſure though difficult and obſcure, yet not lawleſs and licentious,) are in uſe only among the Greeks, and were rejected by the Latins as unpleaſant to their ears, and repugnant to their accent, it would be in vain to juſtify the preceding lines by referring them to that metre, to which they may, perhaps, bear ſome ſhadowy reſemblance; with any degree of reſemblance, they could not be permitted to avail themſelves of ſuch far-fetched and foreign authority, *citra mare nati*. "Of the remaining lines of this ode, it will be ſufficient to ſay that they are good, and that moſt of them are well known and well authoriſed, without entering into a tedious detail of the names of dactylicks, iambicks, trochaicks, aſclepiadems, &c."——

It has been obſerved, in the preceding note of Mr. Warton, that, on the reception of Milton's monument into Weſtminſter Abbey, Dr. * George's verſes were written; ſo were the following, which I firſt met with in manuſcript, inſerted in a volume of Tracts and ſubſcribed *Authore Petro Keith, Ædis Chriſti Alumn. Bacc.*, but which, it ſeems, are the production of Vincent Bourne, as they appear in the edition of his poems printed in 1772, although they do not occur in an earlier edition which I have ſeen. They are too ſpirited not to command the attention of the learned reader.

"Maximus antiquis veniſti ſedibus Hoſpes
"Jam tandem, nitidóque graves in marmore vultus
"Erigis, O decus! O tanti laus optima tecti!
"Non talis priſco *Chaucerus* conditur ingens
"In tumulo pater, aut vario modulamine dulcis
"*Spencerus*; non arte pares, non divitis hauſtu

* Aſcribed alſo, as I have been informed, to the Hon. Tho. Townſhend, father of the late lord Sidney.

" Caſtaliæ tanto, liquidive aſpergine fontis.
" Ipſe novæ virtute ingentes fortior auſus
" Aggrederis Vates, validôque agis impete mirum
" Certus iter; curſúſque novos ultra avia longi
" Limina Muſarum, veteriſque cacumina Pindi.
" Quantus per Graias olim mirabilis urbes
" Ibat *Mæonides*, divûmque ferebat honorem;
" Quantus in attonitis volitabat rupibus *Orpheus;*
" Ille deûm ſanctas ſtirpes et nomina vates,
" Æternúmque canit decus, antiquóſque labores,
" Aut hominum genus, aut diæ primordia lucis,
" Turbatáſque domos ſuperis, immiſsáque bella,
" (Immanes auſus) tum victis Tartara triſte
" Effugium, horrentéſque umbras; ſtupet undique turba
" Fulgura verborum, et docti miracula cantûs.
" TALE TUUM CARMEN NOBIS: Quin pulchra recludis
" Hortorum ſpatia, irriguiſque ingentia campis
" Flumina concelebras, primævi regna parentis.
" At dulcis conjux ſecta inter lucida florum
" Mollibus invigilat curis; ubi dives opacat
" Umbra toros, myrtúſque viret, dubiique rubores
" Naſcuntur violis, et ſe crocus induit auro.
" At, poſtquam rupto fatali fœdere, triſtis
" Exilii legem ſubeuntes, rura peragrant
" Sola ſimul, trepido greſſu, ambiguique viarum:
" Limina, dilectáſque domos, feralia flammis
" Tela nitent circum, et fævæ formidinis ora.—
" Tam facili polles citharæ moderamine, tanto
" Numine verborum, variarúmque ubere rerum
" Ingenio; ergo animos quædam divina voluptas
" Percipit, aut trepidos ſenſus perlabitur horror
" Intimus, aut vero perculſi pectora luctu
" Solvimur in lacrymas tecum, et miſereſcimus ultrò.
" Salve, ſancta mihi ſedes! Túque, unice Vates!
" Extructúmque decus tumuli, et ſimulacra verendi
" Ipſa ſenis, lauri atque comæ! Et tu, muneris author
" Egregii! Tanto ſignatum Nomine marmor
" Securum decus, et feros ſibi vindicet annos." TODD.

APPENDIX.

BARON'S IMITATIONS OF MILTON'S EARLY POEMS.

Robert Baron's "imitations, or rather open plagiariſms, from Milton," were firſt noticed in Mr. Warton's poſthumous edition of the Smaller Poems. To the paſſages which he had ſelected from Baron's book, entitled the *Cyprian Academy*, dated 1647, and now become ſcarce, I have added others; and it would be no difficult taſk to point out, in the ſame volume, thefts from Shakſpeare, Beaumont and Fletcher, Randolph, and Sir John Suckling. Langbaine only obſerves, that Baron borrowed much from Waller.

"Baron was a young man," ſays Mr. Warton, "much encouraged and eſteemed by James Howell, the juſtly celebrated Letter-writer; to whom he dedicates his *Cyprian Academy*."—Oldys, in his MS. Notes on Langbaine, ſays he was born in 1630. He was educated at Cambridge. A variety of the moſt flattering commendatory verſes are prefixed to the *Cyprian Academy* by the wits of the time. One of them, Henry Bold, fellow of New College, thus punningly addreſſes him:

"*Baron* of Witt! 'twere ſin to blazon forth,
"Under a meaner ſtile, thy mighty worth:
"'Twere but a trick of ſtate if we ſhould bring
"The Muſes' *Lower Houſe* to vote thee *King*, &c."

The *Cyprian Academy*, as Mr. Warton obſerves, is a ſort of poetical romance, partly formed on the plan of Sidney's *Arcadia*. The author, Mr. Warton adds, "has introduced the fine old French ſtory of *Conci's heart*, B. ii. p. 15; which he probably took from Howell's *Letters*:"—Or perhaps from the old drama of *Tancred and Giſmund*.

Baron alſo wrote a tragedy, called *Mirza*, which, Mr. Warton ſays, is a copy of Jonſon's *Catiline*. He is the author likewiſe of *An Apologie for Paris*, 12mo. 1649, and of *Pocula Caſtalia* &c. 8vo. 1650. See the Note on *Sonnet* vii. ver. 1.

Baron, B. i. p. 5. [*At a Solemn Muſick*, v. 2.]

" Sphear-born harmonious ſiſters —"

B. i. p. 6. [*Tranſl. Pſalm* cxxxvi. v. 69.]

—— " large-limb'd body," and again in p. 31,
" large-limb'd Hercules."

Ibid. [*Tranſl. Pſalm* cxiv. v. 11.]

— " meaſure huge-bellied mountains."

B. i. p. 21.] *Epit. March. Winch.* v. 28.]

" Why may not Atropos for Lucina come."

B. i. p. 23. [*Com.* v. 18.]

" But to our taſke;" repeated in B. ii. p. 88.

B. i. p. 30. [*Com.* v. 95.]

" When as thy gilded car of day
" His glowing axle doth allay."

B. i. p. 36. [*Od. Nativ.* v. 64.]

" Whilſt thus ſhe ſung, the winds grew whiſt."

B. i. p. 37. [*Com.* v. 862.] of a beautiful ſhepherdeſs.

" In twiſted braids of ſilver lillies knitting
" The looſe traine of her amber-dropping haire."

B. i. p. 54. [*L'Allegr.* v. 1.]

—— " Hence, loathed Melancholly!
" Avaunt from hence thou ſnake-hair'd devil,
" Hence to th' abyſſe below, &c."

Ibid. [*Epit. March. Winch.* v. 20.] Hymen ſpeaks.

" This my well-lighted flame."

B. i. p. 55. [*Ode Nativ.* v. 125. *L'Allegr.* v. 33. *Com.* 117.] A Chorus of Fairies.

" Ring out, yee criſtall ſpheares,
" Once bleſſe our liſtning eares!
" Let your ſweet ſilver chime,
" Keeping harmonious time,
" Carroll forth your loud layes
" In the winged Wanton's praiſe.
" Mab, thou majeſtick queene
" Of fairies, be thou ſeene

" To keepe this holiday,
" Whilſt we dance and play;
" And friſk it as we goe
" On the light fantaſtick toe.
" The Satyres and the Fawnes
" Shall nimbly croſſe the lawnes:
" Ore tawny ſands and ſhelves
" Trip it, ye dapper elves!
" Dance by the fountaine brim,
" Nymphes, deckt with daiſies trim."

B. i. p. 59. [*Com.* v. 97, 141, 122, 128.]

" Sol has quencht his glowing beame
" In the coole Atlanticke ſtreame:
" Now there ſhines no tell-tale ſun
" Hymen's rites are to be done:
" Now Love's revells 'gin to keepe,
" What have you to doe with ſleepe?
" You have ſweeter ſweets to prove,
" Lovely Venus wakes, and Love;
" Goddeſſe of nocturnall ſport,
" Alwaies keep thy jocond court, &c."

B. i. p. 61. [*Tranſl. Pſalm* cxiv. v. 8.]

" Of froth-becurled Neptune —"

B. i. p. 61. [*Com.* v. 143.]

" Dance nimbly, ladies, beat the meaſur'd ground,
" With your light feet, in a fantaſtick round."

B. ii. p. 2. [*Ode Nativ.* 64, 65, 66.]

" The winde ſweetly kiſt the waters whiſpering new joyes
" to enrich'd Thetis —"

B. ii. p. 3. [*L'Allegr.* v. 12, 35. *Com.* 103.]

———— " Euphroſyne,
" Right goddeſſe of free mirth, come lead with thee
" The frolick mountaine Nymph, faire Liberty,
" Attended on by youthfull Iollity."

B. ii. p. 28. [*Il Penſ.* v. 1.]

" Hence, hence, fond mirth; hence vaine deluding joyes,
" Glee and Alacritie, you be but toyes:

" Goe, gilded elves, love's idle traine poſſeſſe
" With fickle fancies, thick and numberleſſe:
" Sorrow the ſubject of my ſong ſhall be
" My harpe ſhall chant my heart's anxietie."

Ibid. [*Lycid.* v. 170.] of the ſun.

" Bright car of day, which doſt diurnallie
" Flame in the forehead of the azure ſkie."

B. ii. p. 29. [*Arcad.* v. 65.]

—— " Fates, that hold the vitall ſheares,
" And ſit upon the nine-infolded ſpheares,
" Whirling the adamantine ſpindle round,
" On which the brittle lives of men are wound."

B. ii. p. 34. [*L'Allegr.* v. 12.]

" The goddeſſes, ſo debonnaire and free,
" Aglaia, Thalia, Euphroſyne,
" Eſteem'd by men for their heart-eaſing mirth;
" Whom thou, faire Cytherea, at one birth
" Bore to the ivie-crowned god of wine."

B. iii. p. 43. [*Il Penſ.* v. 133.]

" Theſe archt walkes of midnight groves—
" And Silvan's ſhadowes,
" And ſhades that Clarida loves,
" Where *ſilver-buſkin'd* tripping Nymphs
" Were never affrighted,
" By harſh blowes of the rude axe,
" From their hallowed haunt."

B. iii. p. 43. [*Il Penſ.* v. 122.]

" Not trickt and frounc't up
" As in freſh flowry May,
" But, civil-ſuited, kerchift
" In winter-attire."

B. iii. p. 45. [*Lycid.* v. 140. 135.] To Flora.

" To purple the freſh ground with vernal flowers,
" That ſuck in the nectarian honied ſhowers;
" Thou that wear'ſt flowrets of a thouſand hues:
" Thou that the ſmooth-ſhorn fields enameleſt,—

" Come bring with thee the well-attir'd woodbine,
" The lovers panſie, freakt with ſhining jet;
" The tufted crowtoe, glowing violet,
" Ruddy narciſſus, and pale jeſſamine:
" Bring the faire primroſe, that forſaken dies,
" The daffadillies, with cups fill'd with teares;
" All amaranth's brood that embroidery weares,
" To ſtrew her lawreat hearſe where my love lies."

B. iii. p. 51. [*Com.* v. 225.]

" Walking in a tufted grove."

B. iii. p. 53. [*Com.* v. 278, 520, 536, 442, 445.] " Placing herſelf within a leavy labyrinth, in the navel of this obſcure inmoſt bowre, ſhe utter'd theſe words—Faire ſilver-ſhafted lad, go, burn thy frivolous bow, &c."

B. iii. p. 68. [*Lycid.* v. 30. ſeq. 89.]

——— " Thoſe rurall powers
" That live inſhrin'd in oaken-curled bowers,
" Among the ſapplins tall, whoſe ſhady roofe
" Are ringlets knitt of branching elm ſtar-proofe.
" Call Naiades from their obſcure ſluſe
" By which Alphéus met his Arethuſe;
" Call mountaine Oreads, for to comply
" To further with us this ſolemnity."

B. iii. p. 69. [*Com.* v. 890.

" Along the ſoftyly-whiſtling rivulet's ſides,
" And by Meander's ruſhie-fringed bank,
" Where grows the willow greene, and oſier dank."

B. iii. p. 72. [*Com.* v. 715.]

" In ſoftneſſe they the ſilke wormes web ſurpaſſe
" Woven in leavy ſhop —"

B. iii. p. 88. [*Com.* v. 20.]

——— " Sea-girt lands ———
" So various jemmes inlay a diadem:
" Neptune, his tributary gods that graces,
" Gives them the government of theſe ſmall places,
" And lets them weare their ſaphire crownes, and wield
" Their little tridents in their watry field;

" But this faire Iſle ——
" Unto his blewe-hair'd deities he quarters."

B. iii. p. 91. [*Com.* v. 1.] Fame ſpeaks.

" Before Jove's ſpangled portalls, with a crew
" Of bright aeriall foules, I dwell inſpheared,
" Chanting the conqueſts of the ſons of valour, &c."

B. iii. p. 93. [*Com.* v. 970. 13.] Virtue ſpeaks.

" Your loves I've try'd in hard aſſayes,
" Majeſtick paire!
" Now ſhall a crowne of deathleſſe praiſe
" Adorne your haire. ——
" Then, royal ſir, and regal bride,
" My golden key
" Shall ope the palace, where abide
" Eternitie."

B. iii. p. 95. [*Com.* v. 55, 103, 82, 656, 129, 140. *L'Allegr.* v. 127, 28.]

" The ſcene changed to a magnificent palace, adorned with *all manner* of *deliciouſneſs:* COMUS appeared and ſaid —

" Darke-vail'd Cotytto, ſtay thy ebon chaire
" Wherein thou triumpheſt with Hecate:
" And let not nice morne, on the Indian ſteep,
" Peep from her cabin'd loop-hole: let no cock
" His matins ring, till pomp and revellry
" Have tane their fill with maſque and pageantry:
" Let midnight ſee our feaſt and jollity,
" And weare a blacker maſke, as-envious
" Of our dance, jocond rebecks, and wreath'd ſmiles —
" Now that blithe youth, upon whoſe cluſtred locks
" A wreath of ivy-berries ſet, &c.
" That Jove may know of [theſe] our quips and cranks,
" And, to beare part in our *ſmooth-dittied* pranks,
" Leave vaulted heaven, and his ſkie-roabes put off,
" And pure ambroſiall weeds of Iris' woof." TODD.

GLOSSARIAL INDEX.

GLOSSARIAL INDEX

OF

WORDS, PHRASES, CUSTOMS, AND PERSONS,

EXPLAINED OR MENTIONED IN THE NOTES.

The firſt figures denote the volume, the ſecond the page.

A.

ABADDON, v. 301.
Abaſlin kings, iii. 101.
abſolute, iii. 463.
Abſyrtus, vii. 306.
acquiſt, v. 486.
academicks, v. 254.
adamantean, v. 356.
adamantine, vi. 166.
adamantine chains, ii. 294.
adamantine coat, iii. 311.
adamantine rock, ii. 423.
Ades, ii. 452.
adhere, iii. 459.
admit, iii. 471.
adorn, iii. 465.
adventures high, v. 485.
Advice, vi. 258.
aduſt air, iv. 349.
aery wheel, iii. 70.
afflicted, ii. 309.
affront, iv. 34.
afield, vi. 20.
Alabaſter's Roxana, vii. 187.
alchemy, ii. 411.
all ear, vi. 334.
alley green, vi. 295.
all-to, vi. 305.
Alp, v. 397.
alternate, iii. 325.
Amalthea's horn, v. 124.
Amaryllis, vi. 150.
amber-dropping hair, vi. 376.
amber ſcent, v. 407.
ambient air, iii. 353.
ambition, v. 368.
amerc'd, ii. 350.
amice gray, v. 277.
ammiral, ii. 318.
amorous net, iv. 266.
——— v. 93.
ample ſpaces, ii. 361.
amplitude, v. 90.
Andrews, biſhop, vii. 192.
anticks, v 450.
apoſtaſy, v. 25.
appaid, iv. 330.
apparition of St. Michael, vi. 10.
appellant, v. 442.
Appetite, iv. 259.
Appian road, v. 221.
appoint, v 337.
aqueducts, v. 214.
arbiter, iv. 12.
arbitreſs, ii. 368.
arch-chemick, iii. 60.
arched neck, iii. 392.

arched roof, v. 473.
arched walks, vi. 131.
archers, v. 472.
Archilochus, vii. 330.
Ardours, iii. 199.
Arethuſe, vi. 32.
armoury of God, iii. 290.
arreed, iii. 162.
arrive, ii. 403.
Arthur, king, vii. 366.
artillery of heaven, ii. 432.
Aſmodai, iii. 296.
aſp, iv. 159.
Aſphaltick ſlime, iv. 139.
aſphaltus, iv. 300.
aſſeſſour, iii. 322.
Aſſyrian garden, iii. 102.
Aſſyrian queen, vi. 401.
atheous, v. 64.
Atlantick ſtone, v. 227.
at large, ii. 369.
Attendant Spirit, vi. 237.
attending, v. 14.
attent, v. 54.
Aurora's fan, iii. 176.
aye, vii. 149.
aye me, vi. 46.
azur'd, vi. 434.
azurn, vi. 383.

B.

baited words, vi. 267.
bandite, vi. 311.
balmy ſweat, iii. 483.
barbarick, ii. 374.
——— vii. 348.
barb'd with fire, iii. 311.
Barberini, F. Cardinal, vii. 254, 255.
Baroni, Leonora, vii. 252, 253, &c.
baſes, iv. 10.
bathe in delight, vi. 366.
baths, v. 214.
battening, vi. 21.
bauk, vii. 97.
beaked promontory, vi. 33.
beat the ground, vi. 264.
beckoning ſhadows, vi. 274.
bed of death, vii. 143.
beds of roſes, vi. 400.
Beëlzebub, ii. 298.
behemoth, iii. 397.
belching flame, iv. 132.
Belial's character, ii. 55, 338.
Bellerus old, vi. 48.
Bellerophon, iii. 350.
belman's charm, vi. 121.
bend, vi. 403.
bended dolphins, iii. 387.
benediction, iii. 472.
beryl wheels, iii. 328.
beſotted, vi. 361.
beſtud with ſtars, vi. 355.
bevy, iv. 265.
bickering flame, iii. 330.
bird of Jove, iv. 230.
black enchantments, v. 437.
black leaves, vii. 32.
blanc moon, iv. 174.
blandiſh'd, v. 379.
blank, v. 383.
——— vii. 116.
blaſphêmous, iii. 249.
blaſted heath, ii. 351.
blaze abroad, vii. 150.
blear illuſion, vi. 266.
blear the eye, vi. 266.
bleating gods, ii. 338.
blind fury, vi. 30.
blithe, vi. 79.
blithe air, v. 296, 297.
blot, vi. 262.
blow, vi. 399.
boiſterous locks, v. 439.
bold empriſe, iv. 271.
Boleyn, Anne, vii. 65.
bolt, vi. 359.
bolt of Cupid, vi. 316.
bonnet ſedge, vi. 35.
bordering deſert, v. 32.
boſky, vi. 295.
Boſporus, ii. 457.
boulted language, vi. 359.
boulting mill, vi. 359.

bourn, vi. 295.
bout, vi. 104.
bow'd welkin, vi. 403.
brake, iii. 207.
brand, iv. 350.
Branthwait, Michael, vi. 183.
bravery, v. 406.
bray'd, iii. 278.
brew'd inchantments, vi. 351.
bridal, v. 440.
Bridgewater, Earls of, vi. 195, &c.
bridging, iv. 140.
brigandine, v. 435.
bright-harnefs'd, vii. 28.
brimmed, vi. 388.
briftled, iii. 267.
broad fields of the fky, vi. 396.
brooding, ii. 291.
brown, vi. 14.
Brunfwick, Duke of, vii. 193.
brufh the dew, vi. 163.
Brutus, vii. 382.
Buchanan, vii. 243.
budge, vi. 352.
build the rhyme, vi. 15.
bumbaft ftockings, vi. 154.
burnifht, vi. 60.
bufkin'd, vi. 125.
but, iii. 38.
buttons, vi. 60.
buxom, vi. 79.
buxom air, ii. 440.

C.

calling fhapes, vi. 274, 275.
calv'd, iii. 396.
Cambufcan, vi. 126.
canon-laws, vi. 365.
canopied, vi. 329.
caparifons, iv. 10.
capital fecret, v. 378.
captiv'd, v. 346.
carbuncle, eyes of, iv. 51.
careering fires, iii. 328.
caravan, v. 48.
caft the faſhion, vi. 302.
cafts, iii. 62.
Cafella, vi. 469.
cataphracts, v. 473.
caufey, iv. 150.
ceafe, iii. 7.
cedarn, vi. 399.
centrick, iii. 426.
Cerberus, vi. 75.
Chalybean, v. 355.
chamberlin, vii. 88.
charafter'd, vi. 328.
charities, iii. 146.
Charles I. king, vii. 181.
charming pipe, v. 127.
chafte palms, vi. 387.
Chaucer, vi. 126.
——— vii. 360.
cheeks of forry grain, vi. 357.
Cheek, Sir John, vi. 465.
chequer'd fhade, vi. 94.
Chiron, vii. 307.
chivalry, ii. 321.
Choafpes river, v. 177.
Chriftina, Queen of Sweden, vii. 261, 268, &c.
chromatick jars, vii. 58.
cieling, iv. 280.
Cimmerian, vi. 76.
citron tables, v. 227.
city of palms, v. 76.
civil-fuited, vi. 128.
clad, v. 82.
clad in iron, v. 355.
clang, iv. 288.
——— vii. 17.
claſping charm, vi. 374.
claſſick hierarchy, vii. 92.
clear fpirit, vi. 29.
Cleombrotus, iii. 47.
clofe, vi. 331.
clofe-banded, v. 434.
clofe-curtain'd Sleep, vi. 332.
cloud of war, vi. 476.
cloudy chair, vi. 262.
clouted fhoon, vi. 341.
cloyfter's pale, vi. 136.
cluftering locks, vi. 247.

Colkitto, vi. 464.
Colne, river, vii. 381.
commércing, vi. 114.
committing, vi. 468.
compare, iv. 27.
complete ſteel, vi. 310.
comrádes, v. 438.
concent, vii. 53.
conclave, ii. 369, 370.
confus'd, ii. 419.
Confuſion, iv. 305.
congeal'd ſtone, vi. 317.
conglob'd, iii. 369.
conjúr'd, ii. 430.
conſiſtory, v. 11.
conſcience, iii. 459.
conſorted, iii. 353.
Conſtable, Henry, vi. 440.
Contemplation, vi. 116.
contemptuous words, vi. 361.
contrárÿ, v. 422.
contrarious, v. 400.
convulſion, v. 475.
coral-paven, vi. 380.
Corineis, vii. 361.
corners of the moon, vi. 403.
corny reed, iii. 377.
Cotytto, vi. 261.
couch their ſpears, ii. 412.
counterpoint, vi. 281.
cover'd field, ii. 365.
coy, vi. 17.
Craig, Alexander, vi. 70, 71.
cranks, v. 78, 79.
craze, iv. 317.
create a ſoul, vi. 284.
creſſets, ii. 362.
creſted cock, iii. 394.
creſted helmets, v. 357.
criſped ſhades, vi. 398.
Cromwell, Oliver, vi. 476.
crude old age, v. 403.
cry of hounds, ii. 425.
cryſtal battlements, ii. 363.
cryſtal and myrrhine cups, v. 228.
Cteſiphon, v. 182.
cubick phalanx, iii. 299.
cunning, vi. 104.
curl the grove, vi. 162.
curl'd man of the ſword, vi. 418.
curs'd crew, vi. 346.
Cynoſure, vi. 91.
cypreſs bud, vii. 61.
Cyprus lawn, vi. 112.

D.

Dagon, v. 345.
dainty limbs, vi. 350.
dame, iv. 64.
Danaw, ii. 225.
Danite, iv. 101.
darkling, iii. 10.
Darkneſs, iii. 68.
——— vi. 85.
darkneſs viſible, ii. 296.
dark ſteps, v. 344.
darts, v. 268.
Darwen ſtream, vi. 477.
D'Aſſiſe, Francis, vii. 318.
Dati, Carlo, vii. 379, &c.
dazzling ſence, vi. 363.
dazzling ſpells, vi. 266.
dealing dole, v. 464.
death like ſleep, iv. 334.
death's door, vii. 141.
debel, v. 300.
debonair, vi. 79.
decent, vi. 113.
decrepit winter, iv. 174.
Dee, river, vii. 83.
deep-throated engines, iii. 315.
defends, iv. 316.
dell, vi. 295.
deject, v. 60.
Delos, iv. 137.
delv'd, vii. 120.
Demogorgon, ii. 452.
demons, vi. 122.
demoniack holds, v. 302.
demure, vi. 111.
Deodate, Charles, vii. 176.
Derby, Counteſs of, vi. 148, &c.
deſcant, iii. 132.

defcending fword, iii. 291.
Deva, vi. 25.
dew-befprent, vi. 329.
dew-drops, iii. 244.
diamond rocks, vi. 380.
diffus'd, v. 354.
dight, vi. 87.
dilated, iii. 165.
dim darknefs, vi. 289.
dimpled brook, vi. 259.
diminution, v. 371.
dingle, vi. 295.
dint, ii. 438.
dire chimeras, vi. 274.
dire neceffity, v. 476.
Directory enforc'd, vii. 91.
difaftrous twilight, ii. 349.
difburden, iv. 183.
difcontinuous wound, iii. 291.
disfigurement, vi. 251.
difglorified, v. 382.
difguife, vii. 30.
difinherit chaos, vi. 300.
difparity, iii. 449.
difpens'd, iv. 282.
diffolve, iv. 342.
diftract, v. 467.
difturb, vii. 112.
divan, iv. 153.
diverted, v. 122.
divide, vii. 29.
dividual, iii. 284.
divine, iv. 84.
divulge, v. 156.
diurnal ftar, iv. 209.
dizzy multitude, v. 132.
doff, v. 456.
dogs of Hell, iv. 170.
dole, iii. 158.
dolorous, v. 52.
double-fhade, v. 67.
dove-like, ii. 291.
draff, v. 391.
dragon, iv. 161.
drenches, vi. 400.
drop ferene, iii. 6.
drowfy-frighted fteeds, vi. 331.
drugg'd, iv. 164.
Druids, vii. 361.
Drummond, William, vi. 141.
Dryden, vii. 162.
duck, vi. 394.
duel, v. 31, 433.
duell'd, v. 375.
dulcet, ii. 360.
dumb filence, vii. 72.
dun air, iii. 14.
dun fhades, vi. 261.
dungeon of himfelf, vi. 300.
dying to redeem, iii. 30.

E.

eaftern gate, vi. 86.
eating cares, vii. 373.
ebon fhades, vi. 76.
Ecbatana, v. 177.
eccentrick, iii. 426.
Echo's fhell, or cell, vi. 278.
Eden, iii. 94.
edge of battle, v. 19.
edict, iii. 247.
Edwards, Thomas, vii. 95.
Egeria, cave of, vii. 353.
Egeria's grove, vii. 353.
element, vi. 293.
Elizabeth, Queen, vii. 319.
Eluiden, Edm. v. 465.
Ely, city, vii. 329.
Elyfian flowers, vi. 105.
emblem, iii. 140.
embofs, iv. 314.
emboft, v. 480.
embowed, vi. 136.
embroidery, vi. 379.
embryon, ii. 445.
emprife, iv. 271.
emptied, vii. 39.
empyreal air, iii. 349.
empyreal Heaven, ii. 461.
empyrean, ii. 436.
enamell'd green, vi. 170.
enchanter vile, vi. 384.
engines, ii. 364.

Enna, iii. 101.
enthron'd, v. 239.
envermeil, vii. 41.
envious darkneſs, vi. 273.
erected ſpirits, v. 151.
eremite, v. 7.
errand, vi. 240.
Eſſex, Earl of, vii. 347.
eternal courſe, iii. 191.
Ethiop Queen, vi. 110.
evinc'd, v. 240.
euphraſy, iv. 251.
Euphuiſm, vii. 72.
excellence, iii. 219.
except, ii. 429.
exceſs, vii. 40.
exerciſe, ii. 379.
exile, iv. 157.
expatiate, ii. 367.
Expectation, iii. 288.
exquiſite, vi. 302.
exquiſiteſt name, v. 121.
extinct, ii. 305.
extreme ſwift, vi. 288.
eye of day, vi. 446.
eye of Greece, v. 241.
eye-lids of the morn, vi. 19.
eyries, iii. 390.

F.

fables, iii. 98.
fact of arms, ii. 382.
faery of the mine, vi. 314.
fair and free, vi. 77.
fair moon, vi. 299.
Fairfax, General, vi. 473.
fairly, vi. 268.
Fantaſticks, vii. 78.
fantaſtick toe, vi. 82.
far-fet, v. 130.
fatal throne, ii. 381.
Favonius, vi. 488.
feaſtful, vi. 461.
feed on grief, v. 468.
feed on thoughts, iii. 9.
fell Charybdis, vi. 285.
fellowſhips of joy, iv. 222.
felon winds, vi. 32.
Felton, Nicholas, vii. 329.
fence, vi. 363.
fenel, iv. 62.
fickle penſioners, vi. 108.
fig-tree, Indian, iv. 105.
fighting beaſts, v. 232.
figures dim, vi. 35.
flaring beams, vi. 131.
flaunting honeyſuckle, vi. 330.
flaw, iv. 180.
flaws, v. 282.
fled, iv. 182.
fledge, iii. 389.
fleſhly arm, v. 195.
fleſhy tabernacle, v. 299.
Fletcher, Phineas, vii. 310.
flights of Angels, v. 129.
fling, vi. 399.
flouts, vii. 124.
flowery-kirtled, vi. 284.
flown with wine, ii. 339.
foil, vii. 148.
footing ſlow, vi. 35.
forehead of the ſky, vi. 50.
foreſt of ſpears, ii. 344.
foreſtall'd, iv. 207.
foreſtalling Night, vi. 289.
forgetful, ii. 378.
foughten fields, iii. 300.
founded, ii. 359.
——— iii. 369.
fountain-brim, vi. 259.
Francini, vii. 379.
fraud, iii. 360.
——— iv. 67.
fraught, v. 32.
freez'd, vi. 317.
frequence, v. 22.
freſhet, vi. 120.
fret, iii. 409.
friar's lantern, vi. 96.
frizadoed ſtreams, vi. 16.
front, iv. 34.
frore, ii. 417.
froth-becurl'd, vii. 147.
frounc'd, vi. 129.
fugue, iv. 263.

fuming rills, iii. 176.
funeral verſes, vii. 64, 190.
fur, vi. 352.
futúre, iv. 192.

G.

Gabriel John, vii. 338.
gadding, vi. 23.
gait, iv. 233.
Galaſp, vi. 464.
Galaſpie, vii. 96.
gariſh, vi. 45.
gariſh eye, vi. 132.
gardens of Adonis, iv. 45.
garners, vi. 415.
gaz'd, vi. 247.
gemm'd, iii. 378.
genial bed, iii. 467.
ghaſtly furies, vi. 343.
giant angels, iii. 411.
giant brood, ii. 346.
gilded car of day, vi. 256.
Gill A. ſenior, vii. 176.
——— junior, vii. 176.
Gilleſpie, George, vi. 465.
gitterning, v. 498.
give, iv. 82.
glaring monſters, vi. 418.
glaſſy wave, vi. 375.
———— vii. 149.
gliding, iv. 349.
globe of Angels, v. 295.
globe of Seraphim, ii. 410.
glowing axle, vi. 256.
glozing, iii. 15.
——— vi. 267.
goblin, vi. 96.
God and good Angels, ii. 459.
golden comb, vi. 380.
golden key, vi. 36, 37.
golden monarchy, v. 175.
golden ſhaft, vii. 257.
golden ſlumber, vi. 105.
golden-treſſed ſun, vii. 152.
golden treſſes, iii. 106.
golden urns, iii. 382.
golden-winged, vii. 48.
golden wings, vi. 116, 276.
gonfalon, iii. 229.
good morrow, vi. 84.
Goodal, Mr. vii. 203.
gorgeous feaſts, v. 226.
Gorgonian rigour, iv. 138.
Goſlyn, Dr. John, vii. 305.
Grand, the, iv. 150.
granges, vi. 415.
gray dawn, iii. 383.
Gray's Inn walks, vii. 238.
gray-hooded Even, vi. 271.
gray morning, v. 277.
gray top, iv. 318.
green-ey'd Neptune, vii. 76.
greves, v. 435.
griding ſword, iii. 291.
grim aſpect, vi. 351.
grim-viſag'd, vi. 351.
gripe of ſorrow, iv. 237.
Grotius, vi. 183.
groves of coral, iii. 387.
gryphon, ii. 450.
guerdon, vi. 30.
guiltleſs, iv. 39.
guſt, iv. 180.
gymnick artiſts, v. 449.
gyves, v. 433.

H.

habergeon, v. 435.
Hæmony, vi. 342.
hairy gown, vi. 139.
Hales, John, vi. 180.
half-moons, v. 184.
hall or bower, vi. 245.
hallow'd Dee, vii. 83.
Hamburgh, vii. 204.
hand, iv. 44.
happy-making ſight, vii. 51.
Harapha, v. 432.
hard affays, vi. 395.
harpies and hydras, vi. 337.
harpy-footed furies, ii. 418.
harrow'd with fear, vi. 335.

Hartlib, Samuel, vi. 180.
haunted ſpring, vii. 21.
haut, vii. 124.
healing words, v. 394.
heaven's heraldry, vii. 38.
Hecat', vi. 262.
hell-born, ii. 430.
hell-bru'd opiate, vi. 422.
heli-doom'd, ii. 430.
helliſh charms, vi. 342.
helmed, vii. 13.
henchman, vii. 57.
Henderſon, Alexander, vii. 96.
heraldry of heaven, vii. 38.
Herbert, Sir Henry, vii. 181.
Herbert, Sir Thomas, vii. 181.
herdman, vi. 38.
here, v. 467.
Hermes Triſmegiſtus, vii. 340.
Herodotus, vii. 359, 360.
Herrick, Robert. vi. 70.
Heſperian, iii. 98, 470.
hierarchy, ii. 362.
high diſdain, ii. 301.
high-embowed, vi. 136.
higheſt noon, vi. 119.
highth of noon, v. 401.
him thought, v. 108.
hinges, v. 275.
hireling wolves, vi. 478.
Hippotades, vi. 33.
hoary deep, ii. 444.
Hobſon, the carrier, vii. 89.
Hobſon's choice, vii. 90.
holy-days, v. 457.
hollow engines, iii. 305.
hollow ſtates, vi. 481.
homely, vi. 357.
honied words, v. 431.
honour due, vii. 133.
horned flood, iv. 287.
horned moon, vii. 152.
horrent, ii. 411.
horrid ſhades, vi. 312.
Horton, vii. 381.
hoſpitable, v. 242.
hoſting, iii. 268.
hovering, vi. 276.
houſe of pain, ii. 439.
hubbub, iv. 305.
huge-bellied, vii. 148.
hull, iv. 288.
Humber, river, vii. 83.
hunger-bit, v. 132.
hurried, v. 271.
——— vii. 35.
hurling defiance, ii. 355.
hutch, vi. 353.
hutch'd, vi. 353.
hyacinthine locks, iii. 104.
hyæna, v. 409.
hyaline, iii. 412.
Hyde-Park, vii. 238.
Hymen's ſaffron robe, vi. 100.
Hymettus, v. 244.

I and J.

jangling noiſe, iv. 305.
jar, iii. 247.
icy-pearled, vii. 43.
idoliſms, v. 240.
if, iii. 17.
ignis fatuus, iv. 66.
Iliſſus, v. 245.
illaudable, iii. 297.
imbathe, vi. 371.
imborder'd, iv. 44.
imbrown'd, iii. 97.
imblazon'd ſhields, iv. 9.
immedicable wounds, v. 395.
immortal amarant, iii. 35.
immutably foreſeen, iii. 17.
imp, iv. 16.
imp wings, vi. 474.
impal'd, iii. 312.
imparadis'd, iv. 122.
impearls, iii. 244.
impediment, iii. 311.
impórtune, v. 131.
impotence of mind, ii. 385.
impregns, iii. 122.
impreſſes, iv. 10.
inceſſant prayers, vii. 138.
inclin'd, iv. 235.

incumber'd, iii. 340.
indented meads, vii. 82.
individual, vii. 50.
indors'd, v. 189.
inexpert in war, iv. 318.
infámous, vii. 42.
infamous hills, vi. 311.
in few, iv. 126.
ingendering pride, iii. 152.
inglorious, v. 152.
inhabitation, v. 463.
inhabit lax, iii. 362.
innumerous, vi. 301.
inoffenfive, iv. 140.
inſpher'd, vi. 237.
inſtruct, v. 60.
Interminable, v. 372.
intend, ii. 406.
intervein'd, v. 171.
interwove, vi. 329.
intrench'd, ii. 349.
in vain, iii. 45.
inveſts, ii. 313.
Invifible, iii. 322.
inward eyes, iii. 11.
——— v. 478.
Iogerne, vii. 383.
jointed armour, iii. 387.
jouſt, iv. 10.
Iris' woof, vi. 253.
iron field, v. 188.
iron tears, vi. 126.
irriguous, iii. 99.
Ithuriel, iii. 150.
judicious, iii. 467.
juglers, v. 449.

K.

keep ſtate, vi. 113.
kercheft, vi. 129.
King, Mr. Edw. vi. 3, &c.
kingdom, v. 165.
knight in arms, vi. 458.
knights of Logres, &c. v. 125.
knit, vi. 264.
knot-graſs, vi. 329.

L.

labouring pioneers, v. 190.
ladies of the Heſperides, v. 124.
Ladon, vi. 171.
lair, iii. 395.
Lancelot, v. 125.
lap of Earth, iv. 87.
lap of Peace, vii 81.
lapped in delight, vi. 285.
large field, iv. 288.
large heart, iv. 334.
large-limb'd, vii. 154.
Lars, vii. 22.
Laud, Archbiſhop, vi. 41.
Lawes, Henry, vi. 206, &c.
Lawes, William, vi 210.
Lawrence, Henry ſenior, vi. 487.
Lawrence, Henry junior, vi. 489.
leaden eye, vi. 115.
lees of melancholy, vi. 365.
Leighton, Sir William, vii. 346.
leprous ſin, vii. 15.
Leonora Baroni, vii. 255.
Leonora of Eſte, vii. 255.
Leucothea, iv. 227.
leviathan, iii. 338.
lewd, iii. 92.
Ley, Sir James, vi. 462.
Ley, Lady Margaret, vi. 462.
libbard, iii. 397.
lightning divine, iii. 243.
lillied banks, vi. 171.
Lilly's Euphues, vii 72.
Limbo of Vanity, ii. 39.
——— iii. 50.
limitary, iii. 163.
lion ramp, v. 356.
liquid air, vi. 397.
liquid fire, ii. 314.
lithe proboſcis, iii. 111.
livered Angels, vi. 317.
livery of ſorrow, vi. 61.
living death, iv. 188.
——— v. 352.

living grave, vii. 61.
living oracle, v. 62.
locks of trees, iv. 209.
lofty grave tragedians, v. 248.
lofty rhyme, vi. 15.
longitude, iii. 383.
long-levell'd rule of light, vi. 300.
love-darting eyes, vi. 358.
love-lorn, vi. 279.
low reverence, iv. 83.
low-thoughted care, vi. 238.
lubbar fiend, vi. 97.
Ludlow Caſtle, vi. 187.
Lyceum, v. 246.
Lycidas, vi. 52.
Lydian airs, vi. 103.

M.

Mab, queen, vii. 78.
Macdonnel, vi. 464.
mace of Death, iv. 137.
Machaon, vii. 307.
madding wheels, iii. 278.
madrigal, vi. 326.
Mæonides, iii. 8.
magnetick, v. 94.
Maia's ſon, iii. 202.
Mammon, ii. 356.
manna-dropping, ii. 382.
Manſo, Marquis of Villa, vii. 355, 356.
Mansfelt, Count, vii. 193.
mantle hairy, vi. 35.
mantling, iii. 393.
manuring, iii. 133.
maraſmus, iv. 256.
marble air, iii. 56.
Marino, vii. 357.
mariſh, iv. 349.
married to verſe, vi. 103.
marſhall'd feaſt, iv. 11.
Marſton's MS. Maſk, vi. 151.
Mary, queen, vii. 320.
maſks, vi. 101, 222.
——— vii. 30.
matin ſong of birds, iii. 177.
——————— vi. 97.
mazes, vi. 104.
meadows trim, vi. 90.
meaſure (a dance) vi. 265.
meaths, iii. 209.
med'cinal, v. 396.
medicinal, v. 396.
Megæra, iv. 162.
melodious tear, vi. 16.
mellowing year, vi. 15.
melting voice, vi. 104.
memory or monument, iv. 242.
memory, fons of, vii. 86.
Mercy, ſweet-ey'd, vii. 47.
Merlin, vii. 383.
Michael's Mount, vi. 7, &c.
Midas ears, vi. 468.
middle, iv. 63.
Milton's Father, vii. 346.
mimicks, v. 451.
mimirs, v. 452.
mincing, vi. 395.
mingle, vii. 373.
minims, iii. 398.
minute drops, vi. 130.
miſcreated, ii. 429.
miſery, iv. 7.
mix'd dance, v. 458.
moiſt, iii. 215.
moiſt, vi. 47.
Mole, river, vii. 83.
molten cryſtal, vi. 389.
Moly, vi. 342.
moment, iii. 281.
Mona, vi. 25.
monſtrous world, vi. 47.
mooned, vii. 23.
moon riding, vi. 119.
More, Alexander, vii. 263, &c.
More, Henry, vi. 322.
morrice, vi. 258.
mortal eye, vii. 156.
mortal fight, v. 439.
motion'd, v. 366.
mother of eloquence, v. 242.

mould, iii. 314.
Mount St. Michael's, vi. 7, &c.
mountain-nymph, v. 82.
mountain unremoved, iii. 166.
mountaineer, vi. 311.
moving grave, v. 353.
muffled, vi. 298.
mummers, v. 450.
murky, iv. 136.
muſky winds, vi. 399.
muttering thunder, iv. 97.
Mycale, vii. 360.
myſterious law, iii. 145.
myſtical dance, iii. 231.

N.

Namancos, vi. 48.
Naphtha, ii. 362.
nathleſs, ii. 319.
nature's chime, vii. 55.
nature wanton'd, iii. 213.
navel, vi. 327.
necromancer's banquet, vi. 347.
necromancer's hall, vi. 346.
necromancer's wand, vi. 346.
nectar'd lavers, vi. 372.
nectarous humour, iii. 292.
neither and, iv. 283.
Nepenthes, vi. 349.
never-fere, vi. 14.
new-tangled, vii. 73.
nice morn, vi. 263.
night-founder'd, ii. 311.
——— ——— vi. 323.
night ſhot through, iii. 260.
——— ——— vi. 454.
ninefold harmony, vii. 14.
Niphates, iii. 71.
nod, vi. 394.
noiſe, vii. 55.
number numberleſs, v. 184.
numerous verſe. iii. 188.
numming ſpell, vi. 374.
nut-brown ale, vi. 94.
Nymphs of Diana's train, v. 124.

O.

obdured, ii. 415.
obey to, ii. 28, 323.
oblige, iv. 94.
óblique, iii. 56.
oblivious, ii. 317.
óbſcure, ii. 383.
obſequious, iii. 460.
obtains, v. 17.
ocean ſtream, ii. 311.
Oceanus, vi. 377.
odds, vi. 156.
odórous, iii. 221.
odorous morn, vi. 164.
old Euphrates, ii. 331.
old Olympus, iii. 348.
Oldmixon, vii. 259.
olive grove of Academe, v. 245.
ominous, v. 283.
——— vi. 249.
opening eyelids of the morn, vi. 19.
Ophion, iv. 166.
Ophiuſa, iv. 160.
opportune excurſion, ii. 401.
orb'd, vii. 17.
orbicular, iv. 146.
orcs, iv. 287.
Orcus, ii. 452.
order'd characters of tears, vii. 34, 35.
orient colours, ii. 344.
——— gems, iii. 51.
——— morn, iii. 309.
——— pearl, iii. 96.
Ormus, ii. 373.
ornate, v. 405.
Orphean lyre, iii. 6.
Orpheus, vi. 125.
overween, vi. 460.
ougly-headed, vi. 422.
Ouſe, river, vii. 384.
Oxford, Earl of, vii. 193.

P.

pageantry, vi. 101.

pages black, vii. 32.
painted heavens, vii. 151.
painted wings, iii. 392.
palaces, v. 214.
pale primroſe, vii. 67.
pale-ey'd, vii. 20.
palmer's weed, vi. 272.
palpable darkneſs, iv. 315.
pamper'd boughs, iii. 196.
Pan, vii. 11.
Pandemonium, ii. 365.
panim, ii. 366.
panoply, iii. 309.
paragon'd, iv. 150.
paranymph, v. 427.
Paris, city, vii. 244.
Parker, Archbiſhop, vii. 118.
parle, v. 412.
Parry, W. vii. 310.
part, iv. 126.
paſtry built, v. 120.
paſtures new, vi. 53.
patron, iii. 24.
pavement of ſtars, iii. 408.
pavilion'd, iv. 233.
Pauſilipo, grotto of, vii. 257.
Peele, George, vi. 223.
peeling, v. 230.
peeping morn, vi. 263.
peering day, vii. 15.
pendant world, ii. 461.
pendulous, iii. 169.
pennons, ii. 449.
pens, iii. 389.
penſioners, vi. 108.
pernicious, iii. 308.
perpetual, ii. 304.
perſon, iv. 126.
perſonating, v. 263.
peſt, ii. 434.
peſter'd, vi. 239.
Phœbades, vii. 343.
Phœbus, vi. 31.
pide, vi. 90.
piedneſs, vi. 90.
pillar of ſtate, ii. 395, 396.
pin'd with hunger, v. 48.
pin-fold, vi. 239.
piping winds, vi. 129.
pity and ruth, vi. 461.
plague, vii. 192.
planet-ſtruck, iv. 149.
platane, iii. 120.
plate and mail, iii. 296.
pledge, vi. 36.
plighted clouds, vi. 293, 294.
plumes, vi. 305.
Plutarch, vii. 359.
pomp, iii. 424.
—— vi. 101.
pontifical, iv. 141.
ported ſpears, iii. 164.
portreſs, ii. 435.
poſt, vi. 292.
potent art, vi. 414.
powder'd ſpells, vi. 415.
powder'd with ſtars, iii. 408.
prank'd, vi. 359.
pretended, iv. 195.
prick forth, ii. 412.
prime, vi. 290.
Prince of darkneſs, iv. 146.
printleſs feet, vi. 383.
priſon'd, vi. 284.
proceſs of ſpeech, iii. 364.
prodigious, ii. 420.
progeny, v. 291.
proof, iii. 212.
—— v. 28.
Proſérpine, iii. 101.
proſtráte, iii. 336.
Proſe-works, vii. 394, &c.
proverb'd, v. 364.
proud ſteed rein'd, iii. 156.
proud towers, iii. 255.
proweſt, v. 192.
Prynne, vii. 97.
punctual ſpot, iii. 420.
puny, ii. 400.
purfled, vi. 400.
Puritans, vii. 209.
Puteanus, Erycius, vi. 228.
pyramid of fire, ii. 456.

Q.

quadrature, iv. 146.
quaint habits, vi. 267.
——— ringlets, vi. 162.
quips, vi. 80.

R.

ragged, vi. 76.
ragged rocks, vi. 7.
Randolph, Thomas, vi. 182.
rapt, vi. 114.
ras'd, iii. 11.
rate, v. 448.
rathe, vi. 44.
realty, iii. 271.
rebecks, vi. 93.
rebell'd, iii. 326.
reck'd, ii. 377.
recoil, vii. 147.
recorded, iii. 379.
recreant, v. 162.
reft, vi. 36.
reign, ii. 343.
religious, ii. 327.
reluctant flame, iii. 264.
remark, v. 447.
remedilefs, vii. 39.
removed, vi. 120.
repeal'd, iii. 353.
reptile, iii. 385.
retire, iv. 237.
revelry, vi. 101.
Rhene, ii. 325.
rhetorick, v. 209.
——— vi. 363.
rhime, ii. 288.
rhombs, v. 184.
richly dight, vi. 137.
ride the air, ii. 413.
ride on a funbeam, iii. 126.
ridges of grim war, iii. 281.
Ridding, Richard, vii. 189.
rift, v. 274.
rifted rocks, vi. 327.
rights, vi. 260.
rime, ii. 290.
rings, vi. 495.
river of oblivion, ii. 59.
Robin Goodfellow's creambowl, vi. 96.
——— flail, vi. 97.
robuftious, v. 390.
rock of adamant, v. 286.
rolling in vice, v. 159.
rofe without thorn, iii. 99.
rofy red, iii. 469.
root-bound, vi. 348.
round, v. 52.
round, (a dance) vi. 264.
Roufe, John, vii. 390, 397.
roufe the morn, vi. 85.
rubied lip, vi. 386.
rubied nectar, iii. 233.
——— v. 388.
ruddy waves, vii. 154.
ruin, v. 274.
ruining, iii. 339.
ruminating, iii. 111.
rural minftrelfy, vi. 330.
ruffy-fringed, vi. 381.
ruth, vi. 461.
Rutherford, Samuel, vii. 94.

S.

fable ftole, vi. 112.
fable-ftoled, vii. 25.
fable-veſted, ii. 452.
fable fhroud, vi. 18.
Sabean odours, iii. 89.
Sabrina, vi. 369.
facred morn, iii. 328.
facred well, vi. 17.
fad, iii. 310.
fad Electra, vi. 459.
fadly, vi. 326.
fafe, iv. 81.
faffron robe, vi. 100.
fagacious, iv. 136.
fager, vi. 78.
fail-broad vans, ii. 448.
falve to fores, v. 361.

Salmaſius, vii. 258.
Salſilli, vii. 351.
ſalt flood, vi. 241.
ſanctities of heaven, iii. 13.
Sandys, George, v. 174.
Satan, ii. 298.
Savage, Lady Jane, Marchioneſs of Winchefter, vii. 59, 60.
ſavour, iv. 98.
ſaws, vi. 258.
ſcalp, vi. 426.
ſcapes, v. 99.
ſcarf, vi. 400.
ſcath'd, ii. 350.
ſcazons, vii. 351.
ſcepter'd pall, vi. 123.
ſcorpion, iv. 159.
ſcorpion-like gift, v. 376.
ſcrannel, vi. 39.
Scudamore, Lord, vi. 183.
ſculls, iii. 386.
ſcumm'd the drofs, ii. 359.
ſdein'd, iii. 80.
ſea of paſſions, iv. 182.
ſeagirt iſles, vi. 241.
ſeal, iii. 387.
ſecret, ii. 286.
ſecret fluce, vi. 161.
ſect, iii. 272.
ſecure, iv. 330.
ſee to, vi. 339.
ſeek to, vi. 304.
ſeldom por'd on, vi. 464.
ſemblance, ii. 342.
ſenate-houſe, vi. 307.
ſeneſhals, iv. 11.
ſenſual ſtye, vi. 252.
ſepúlchred, vii. 87.
ſequel, iii. 169.
Sérapis, ii. 361.
ſere, iv. 210.
ſerenate, iii. 147.
ſerpent errour, iii. 375.
ſerried, ii. 344.
——— iii. 317.
ſeverity, vi. 258.
ſewers, iv. 11.
ſhadowy offspring, v. 270.
ſhaggy top, vi. 25.
ſhaggieſt ruffian, vi. 417.
Shakſpeare, vi. 103.
ſhak'd, vii. 46.
ſhape, v. 150.
ſhattering, iv. 209.
ſhaves, ii. 421.
ſheen, vi. 401.
ſheeny, vii. 46.
ſhepherd lad, v. 134.
ſhine, vii. 23.
ſhooting ſtar, vi. 253.
ſhops of thunder, vii. 76.
ſhowers of arrows, v. 187.
ſhrewd elfe, vi. 374.
ſhrouds, vi. 265.
ſhrunk, vi. 42.
ſhutting eye of day, vi. 446.
ſilent moon, v. 351.
ſilent obſequy, v. 483.
ſilver chime, vi. 377.
ſilver lake, vi. 377.
ſilver-buſkin'd, vi. 379.
ſilver-footed, vi. 378.
ſilver-wrifted, vi. 378.
Sin and Death, allegory of, ii. 60.
ſincerely, vii. 51.
ſiniſter, iv. 196.
ſitting, iii. 153.
ſkill'd of, iv. 11.
Skinner, Cyriack, vi. 490.
ſky-tinctur'd, iii. 202.
ſlack-hand, iv. 88.
ſlumbering morn, vi. 85.
ſmiling, v. 23.
ſmil'd with fragrance, iii. 439.
ſmiling half in ſcorn, iii. 159.
ſmooth air, vi. 468.
ſmooth conceits, v. 256.
ſmooth-ſhaven green, vi. 119.
ſmooth-ſliding flood, vi. 58, 389.
ſmoothing the brow, v. 94.
ſmote, iii. 97.
ſmouldring, vii. 17.
ſober, vi. 111.
ſock, vi. 102.
ſoft-ſliding, vi. 58, 389.

ſoldan, ii. 366.
ſolemn-breathing, vi. 33.
ſolicitous, v. 383.
ſolitary hand, iii. 272.
ſolſtitial, vi. 174.
ſon of memory, vii. 86.
ſooth, vii. 115.
ſootheſt, vi. 369.
ſooty flag, vi. 337.
ſord, iv. 252.
ſorrow's livery, vi. 58, 59.
ſovran, ii. 315.
ſought, v. 398.
ſow'd with ſtars, iii. 381.
ſpangled with ſtars, iii. 385.
——————— vi. 401.
——————— vii. 153.
ſpeakable, iv. 61.
ſpeckled Vanity, vii. 15.
ſpeculation, iv. 346.
Spenſer, vi. 127.
——— vii. 360.
ſpets, vi. 261.
ſpeed ſuccinct, iii. 63.
ſphery chime, vi. 404.
ſpirited, iv. 65.
ſpreading favour, vi. 271.
ſpungy air, vi. 266.
ſquadron angelick, iii. 164.
ſquadrons bright, vii. 6.
ſquint ſuſpicion, vi. 309.
ſtar-beſtudded, vi. 355.
ſtar-chamber, vii. 211.
ſtar-empower'd, vii. 153.
ſtar-proof, vi. 170.
ſtar-ſpangled, vii. 153.
ſtate, iv. 152.
—— vi. 168.
ſtatiſts, v. 269.
ſteering, v. 353.
Steuart, Adam, vii. 94.
ſtill, vii. 31.
Stoa, v. 247.
ſtood, iii. 418.
ſtoop'd, iv. 230.
ſtops, vi. 52.
ſtore of ladies, vi. 99.
ſtoried windows, vi. 137.
ſtray, vi. 89.
ſtreams frizadoed, vi. 16.
ſtrike, v. 474.
ſtrikes a peace, vii. 8.
ſtrucken mute, iv. 101.
ſtubs, v. 49.
ſtupendious, v. 473.
ſubdue, v. 37.
ſubjected plain, iv. 350.
ſubſcribe, iv. 229.
ſuccinct, iii. 63.
Summanus, vii. 313.
ſumm'd, iii. 389.
ſumm'd, their pens, v. 9.
ſumptuous gluttonies, v. 226.
ſunbright chariot, iii. 269
ſun ſups with the ocean, iii. 215.
ſun's team, vii. 5.
ſun clad, vi. 361.
ſun-proof, vi. 170.
ſupplanted, iv. 158.
ſurging waves, v. 213.
ſuſtain, vii. 112.
ſwarm of thoughts, v. 345.
ſwart, vi. 43.
ſwart faery, vi. 314.
ſwart-ſtar, vi. 43.
ſweet-briar, vi. 84.
ſweet-winged ſquires, vii. 57.
ſweet ſocieties, vi. 51.
ſwelling epithets, v. 261.
ſwelling gourd, iii. 377.
ſwerv'd, (the battle) iii. 297.
ſwift Hebrus, vi. 26.
ſwill'd inſolence, vi. 269.
ſwim in joy, iv. 269.
ſwindges, vii. 18.
ſwink'd, vi. 291.
ſword-law, iv. 275.
ſword-players, v. 449.
ſyllable, vi. 276.

T.

tag, ii. vii.
tale, vi. 88.

tangled wood, vi. 270.
tapeſtry, vii. 229.
taſſel'd horn, vi. 164.
Taſſo, vii. 255, 256.
Taſſo's Leonora, vii. 256.
Taſſo's tomb, vii. 358.
taſted, v. 88.
tawny king, vii. 154.
tear, vi. 16.
—— vii. 63.
tears inſtructed, vii. 34.
teats, iv. 62.
tedded, iv. 46.
tell-tale fun, vi. 263.
temper'd, iii. 410.
———— vi. 20, 21.
tempeſt, iii. 388.
temple and tower, vi. 459.
tempted attempt, ii. 353.
Tetrachordon, vi 463.
Thamyris, iii. 8.
theatres, v. 214.
thick-warbled notes, v. 244.
thief of Paradiſe, v. 300.
thieviſh Night, vi. 273.
Thomſon, Mrs. Catherine, vi. 471.
thrall, v. 57.
three-lifted, iv. 291.
thunder-claſping hand, vii. 153.
thunderous, vii. 75.
till, iii. 444.
tilting, iv. 11.
tine, iv. 210.
tinſel-ſlipper'd, vi. 378.
tongue-batteries, v. 379.
tongue-doughty, v. 439.
top of eloquence, v. 267.
tormented air, iii. 282.
tortuous, iv. 58.
tournament, iv. 10.
towers and battlements, vi. 90.
tower and terrace, vi. 391.
training, iii. 312.
tranſlucent, vi. 375.
tranſmigration, iv. 134.
trappings, iv. 10.
travell'd, iii. 50.
tread a meaſure, vi. 395.
Trent, river, vii. 82.
treſſes like the morn, vi. 358.
tributary gods, vi. 342.
trick'd, vi. 129.
trim gardens, vi. 115.
trip on the toe, vi. 82.
trippings, vi. 394.
tripping ebb, iv. 290.
tripping fairy, vii. 79.
Tripos verſes, vii. 333.
Triton, vi. 378.
triumphal arcs, v. 214.
triumphs, vi. 99.
troop, v. 48.
troll the tongue, iv. 268.
trophies hung, v. 484.
tufted trees, vi. 90.
turns of horſe, v. 220.
two-handed ſword, iii. 283.
type of Hell, ii. 330.
tyranny, ii. 303.

V

vacant, v. 103.
Valdarno, ii. 318.
Vallombroſa, ii. 320.
Vane, Sir Henry, vi. 480.
vanquiſh'd, v. 30.
vans, ii. 448.
vantbrace, v. 435.
various-meaſur'd verſe, v. 247.
varniſh'd, v. 418.
vaſſals of wrath, ii. 379.
vault of Heaven, ii. 355.
velvet head, vi. 383.
vermeil-tinctur'd lip, vi. 451.
veſted prieſt, v. 40.
veſture's hem, vi. 169.
vex'd wilderneſs, v. 275.
viewleſs, vi. 255.
vigils, v. 31.
villatick fowl, v. 479.
violet-embroider'd, vi. 279.
virgin, iv. 29.
virgin majeſty, iv. 29.

Virtue's book, vi. 303.
Virtue's hill, v. 102.
volant touch, iv. 263.
volúbil, iii. 129.
votarift, vi. 272.

U.

unblemifh'd form, vi. 277.
unblench'd, vi. 313.
unbofom, vii. 36.
uncouth cell, vi. 76.
uncouth pain, iii. 295.
uncouth paffage, iv. 156.
underftand, iii. 318.
unenchanted eye, vi. 307.
uneffential, ii. 405.
unexpreffive, vii. 13.
unholy, vi. 76.
unlaid ghoft, vi. 314.
unmuffle, vi. 298.
unprevented, iii. 24.
unprincipled, vi. 303.
unrazor'd lips, vi. 290.
unreal, iv. 155.
unremoved, iii. 166.
unreproved pleafures, vi. 83.
unrefpited, unpitied, unreprievd, ii. 387.
unfhorn Apollo, vii. 75.
unfunn'd heaps, vi. 308.
unvalued, vii. 86.
unweeting, vi. 328.
upland, vi. 92.
Urania, iii. 347.
urchin blafts, vi. 473.
ufe, vi. 43.
Uther Pendragon, vii. 383.
Uzziel, iii. 149.

W.

waggons of cane, iii. 43, 44.
waken, iii. 38.
wak'ft, iv. 246.
wakes and paftimes, vi. 260.
Walton, Ifaac, vi. 185.
wandering fteps, vi. 351.
wan-white leaves, vii. 32, 33.
wantoning nature, iii. 204.
war in procinct, iii. 261.
ware, iv. 36.
warping, ii. 323.
waffailers, vi. 269.
wafte wilderneis, v. 6.
watchful fpheres, vi. 258.
watery bier, vi. 15.
watery plain, vii. 151.
wattled, vii. 380.
weeds of peace, vi. 99.
weigh'd, iii. 168.
well-couch'd fraud, v. 19.
weftering, vi. 21.
whelming tide, vi. 47.
whirlwind found, iii. 328.
whifpering winds, v. 78.
whift, vii. 9.
white letters, vii. 33.
white-rob'd Truth, vii. 47.
wide-encroaching Eve, iv. 167.
wild, v. 423.
wilderneis, iv. 28.
Winchefter, Marchioneis of, vii. 59, &c.
Windfor Caftle, vii. 84.
winged warriours, vii. 37.
wings, v. 184.
wifards, vii. 6.
wifard ftream, vi. 25.
within, ii. 361.
womb, ii. 356.
wons, iii. 395.
Woodcock, Francis, vi. 496.
woodnotes wild, 103.
worm, iv. 102.
wormy beds, vii. 45.
Wotton, Sir Henry, vi. 179, &c.
worth a fponge, v. 262.
wreathed fmiles, vi. 81.
written date, vi. 413.

X.

Xavier, Francis, vii. 317.
Xerxes, iv. 140.

Y.

yawning dens, vi. 418.
yawning grave, iv. 171.
yellow bridegroom, vii. 222.
yellow Hymen, vii. 221.
yellow-treſſed Hymen, vii. 222.
yellow ſands, vi. 414.
yet once more, vi. 13.
Young, Thomas, vii. 201, &c.

Z.

Zephon, iii. 150.
Zephyr with Aurora, vi. 78.
Zephyrus on Flora breathing, vii. 196.
Zophiel, iii. 310.
Zora, v. 360.

CONTENTS

OF THE SEVEN VOLUMES.

VOL. I.

	Page
Some Account of the Life and Writings of Milton	1
Nuncupative Will of Milton	165
Liſt of Editions, Tranſlations, and Alterations, of the POETICAL WORKS	189
Liſt of Detached Pieces of Criticiſm relating to the POETICAL WORKS	212
Verbal Index	219

VOL. II.

Prolegomena, &c. Commendatory Verſes	iii
Addiſon's Criticiſm on the Paradiſe Loſt, with notes by the editor	3
Dr. Johnſon's Remarks on Milton's Verſification, with remarks by the editor	154
Inquiry into the Origin of Paradiſe Loſt	210
Mr. Boyd's Remarks on the Fallen Angels of Milton	*257
Milton's Apology for the Verſe	275
THE FIRST AND SECOND BOOKS OF PARADISE LOST	283, &c.

VOL. III.

THE THIRD, FOURTH, FIFTH, SIXTH, SEVENTH, and EIGHTH BOOKS OF PARADISE LOST	1, &c.

CONTENTS.

VOL. IV.

	Page
THE NINTH, TENTH, ELEVENTH, and TWELFTH BOOKS OF PARADISE LOST - - - -	1, &c.
Plans of Paradiſe Loſt as a Tragedy - - -	383
Lauder's Interpolations - - - - -	389

VOL. V.

Preliminary Obſervations on Paradiſe Regained -	i
Origin of Paradiſe Regained - - - -	xv
PARADISE REGAINED - - - - -	5
Milton's Defence of Tragedy - - - -	313
Preliminary Obſervations on Samſon Agoniſtes -	319
SAMSON AGONISTES - - - -	343
Plans of other Tragedies - - - - -	493

VOL. VI.

Preliminary Notes on Lycidas; Mr. King - -	3
St. Michael's Mount - - - - - -	7
LYCIDAS - - - - - - - -	13
Various Readings of Lycidas from the Cambridge Manuſcript - - - - - - - -	60
Preliminary Notes on L'Allegro and Il Penſeroſo -	65
L'ALLEGRO - - - - - - - -	75
IL PENSEROSO - - - - - - -	107
Preliminary Notes on Arcades; Harefield - -	147
Counteſs of Derby - - - - - - -	148
Marſton's Manuſcript Maſk - - - -	151
ARCADES - - - - - - - -	157
Various Readings of Arcades from the Cambridge Manuſcript - - - - - - - -	174

CONTENTS.

	Page
Preliminary Notes on Comus; Lawes's Dedication -	177
Sir Henry Wotton's Letter to Milton - - -	179
Some Account of Ludlow Caſtle - - -	187
——————— of the Earls of Bridgewater - -	195
——————— of Henry Lawes - - - -	206
Origin of Comus - - - - - - -	221
Comus - - - - - - - - -	237
Various Readings of Comus from the Cambridge Manuſcript - - - - - - -	413
Various Readings of Comus from the Duke of Bridgewater's Manuſcript - - - - - -	426
Preliminary Obſervations on the Sonnets - -	437
Henry Conſtable's Manuſcript Sonnets - - -	439
Mr. Stillingfleet's Manuſcript Sonnet - - -	441
Sonnets, viz.	
I. To the Nightingale - - - -	445
II. Donna leggiadra, &c. - - -	447
III. Qual in colle aſpro, &c. - - -	448
Canzone. Ridonſi, &c. - - -	450
IV. Diodati, &c. - - - - -	451
V. Per certo i bei, &c. - - - -	453
VI. Giovane piano, &c. - - - -	455
VII. On his being arrived to the age of twenty-three - - - - - -	456
VIII. When the aſſault was intended to the City	458
IX. To a virtuous young Lady - - -	460
X. To the Lady Margaret Ley - -	462
XI. On the Detraction which followed on my writing certain Treatiſes - -	463
XII. On the ſame - - - - -	466
XIII. To Mr. H. Lawes on his Airs - -	468
XIV. On the religious memory of Mrs. Catherine Thomſon - - - - - -	471
XV. To the Lord General Fairfax - -	473
XVI. To the Lord General Cromwell - -	476
XVII. To Sir Henry Vane the younger - -	480
XVIII. On the Maſſacre in Piemont - -	482

Page

XIX. On his Blindneſs - - - - - - 485
XX. To Mr. Lawrence - - - - - 487
XXI. To Cyriack Skinner - - - - 490
XXII. To the ſame - - - - - - 492
XXIII. On his deceaſed Wife - - - - 496
Sonnets of Petrarch and Camöens - - 498
Various Readings of the Sonnets from the Cambridge Manuſcript - - - 500

VOL. VII.

Odes, viz.

On the Morning of Chriſt's Nativity - - - 3
The Paſſion - - - - - - - - 29
Upon the Circumciſion - - - - - 37
On the Death of a fair Infant - - - - 41
On Time - - - - - - - - - 50
At a ſolemn Muſick - - - - - - 52
Various Readings of the Ode at a Solemn Muſick, from the Cambridge MS. - - - - 57
On the Death of the Marchioneſs of Wincheſter - 59
On May Morning - - - - - - 66

Miscellanies, viz.

At a Vacation Exerciſe in the College - - - 71
Epitaph on Shakſpeare - - - - - 85
On Hobſon, the Univerſity Carrier - - - 88
On the ſame - - - - - - - - 89
On the New Forcers of Conſcience under the Long Parliament - - - - - - - 92
Various Readings of the ſame - - - - 98

Translations, viz.

Horace to Pyrrha - - - - - - 101
Fragments - - - - - - - 104, &c.
Psalms - - - - - - - - 109, &c.
Paraphraſe of Psalm CXIV. - - - - 147

CONTENTS.

Page

Paraphraſe of Psalm CXXXVI. - - - 150

Elegiarum Liber, &c. viz.

De Authore Teſtimonia - - - - - 161

Mr. Warton's Preliminary Obſervations on the Latin Verſes - - - - - - - - 169

El. I. Ad Carolum Deodatum - - - 175

II. In Obitum Præconis Academici Cantabrigienſis - - - - - - - 189

III. In Obitum Præſulis Wintonienſis - - 192

IV. Ad Thomam Junium - - - - 201

V. In adventum veris - - - - 213

VI. Ad Carolum Deodatum ruri commorantem 225

VII. Anno Ætatis XIX. - - - - 234

Epigrammatum Liber, viz.

Ep. I. In Proditionem Bombardicam - - 249

II. In eandem - - - - - 249

III. In eandem - - - - - 250

IV. In eandem - - - - - 250

V. In Inventorem Bombardæ - - - 251

VI. Ad Leonoram Romæ canentem - - 252

VII. Ad eandem - - - - - 255

VIII. Ad eandem - - - - - 257

IX. In Salmaſii Hundredam - - - 258

X. In Salmaſium - - - - - 260

XI. In Morum - - - - - 263

XII. Apologus de ruſtico et hero - - - 267

XIII. Ad Chriſtinam Suecorum Reginam - 268

Manuſcript account of Chriſtina - 270, &c.

Silvarum Liber, viz.

Dr. C. Burney's Preliminary Obſervations on the Greek Verſes - - - - - - - 277

Pſalmus CXIV. Græcè - - - - - 300

Philoſophus ad regem, &c. Græcè - - - 302

In effigiei ejus Sculptorem. Græcè - - - 303

In Obitum Procancellarii, Medici - - - 305

In Quintum Novembris - - - - - 310

In Obitum Præſulis Elienſis - - - - 329

Naturam non pati ſenium - - - - - 338

CONTENTS.

	Page
De Ideâ Platonicâ quemadmodum Ariſtoteles intellexit	338
Ad Patrem - - - - - - - -	342
Ad Salſillum - - - - - - - -	351
Manſus - - - - - - - - -	355
Epitaphium Damonis - - - - -	369
Ad Joannem Rouſium - - - - -	390
Baron's Imitations of Milton's early Poems - -	409
Gloſſarial Index - - - - - -	416

THE END.

Law and Gilbert, Printers, St. John's-Square, Clerkenwell.

PR
3551
T6
1809
v.7

Milton, John
Poetical works

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY